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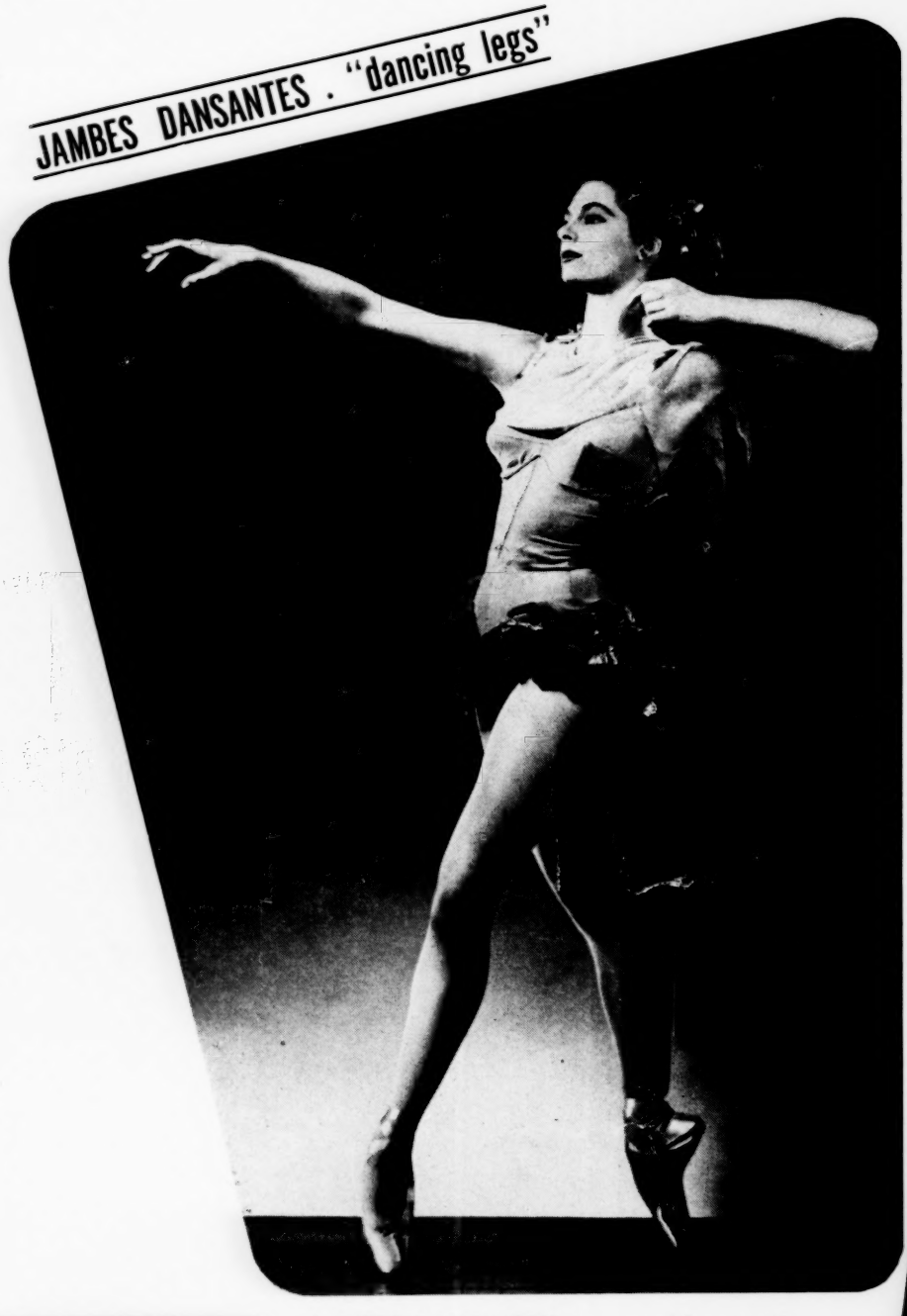

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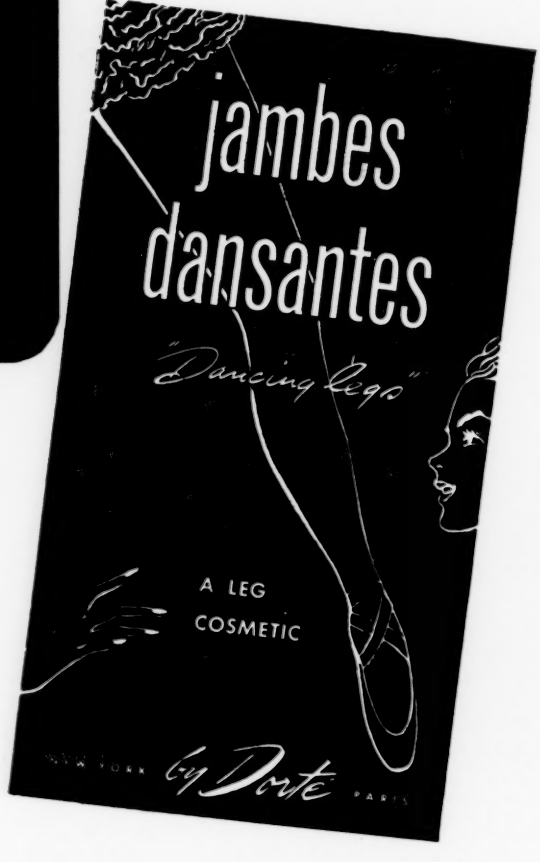

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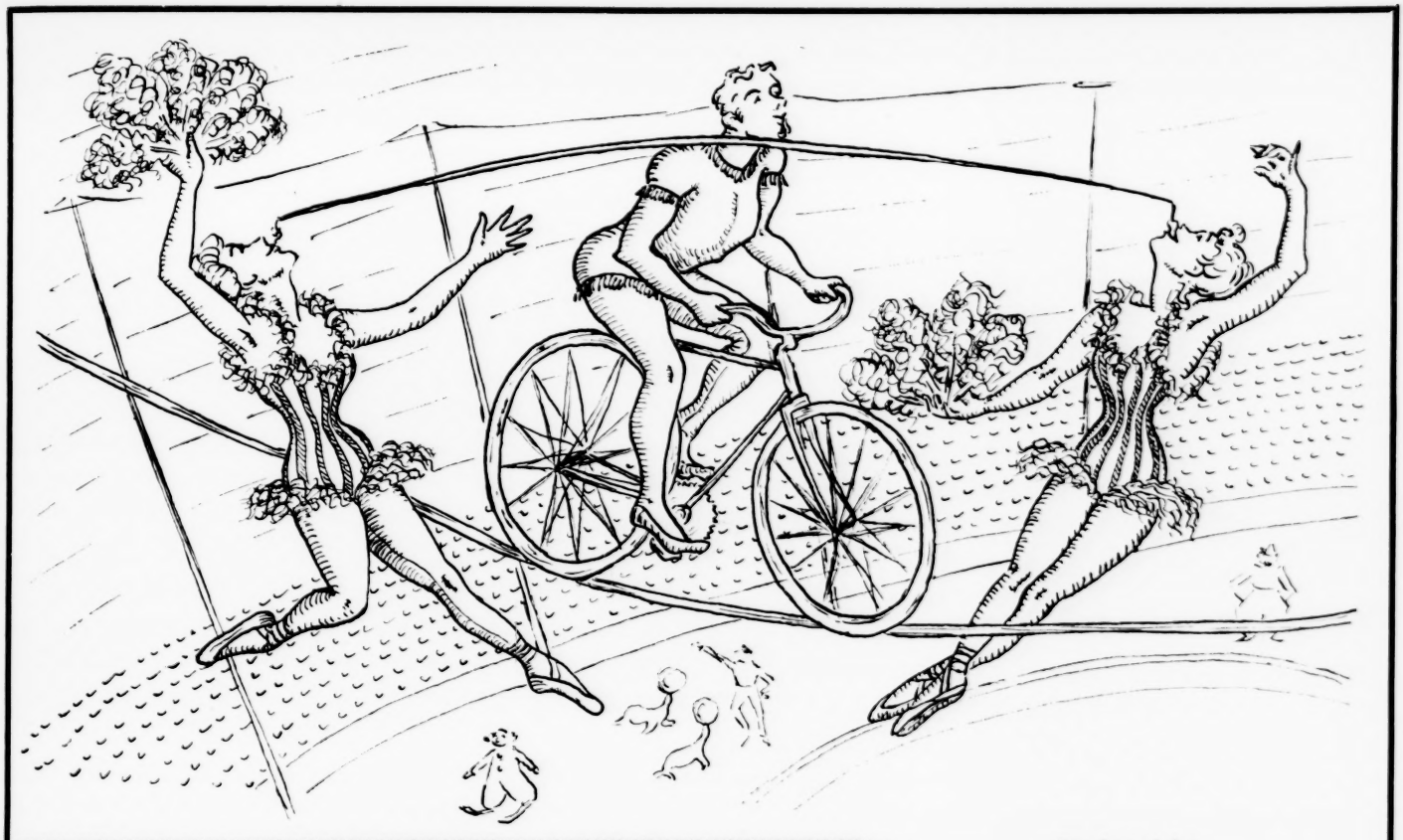

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LETTERS TO THE EDITOR

A Dance Teacher Speaks

Editors Note: *The following letter from a teacher in a small country town is a portrait to which many worthy dancers and teachers may liken themselves. These teachers bring education and art into the tiny corners of the world where its little people live, into the places which need them the most.*

Dear Sir:

I have been meaning for five years to write you this letter. I've been a reader of DANCE all through my professional years in New York, and before that when I was a student. And now I have my own studio in this little town, where I have been teaching for thirteen years.

I've made a completely conservative small town dance conscious. I've trained parents, grandparents and grandchildren alike. Many of my pupils are from farms. They get to school even when highways are blocked by ice and snow, so great is their desire to learn. Dancing is their life. They talk as fluently on the ballet as they do on the yellow grain which grows in their fields. They come from distances of twenty to forty miles, many of them.

The children who live in cities do not know what sacrifices both children and parents must make to send these children to dancing school. But we have our reward. Once a year we perform our own spring show, sometimes on *Cinderella*, or *Hansel and Gretel*, or *Columbine*. This year we are doing *Peter Pan*.

I have classes for children in ballroom and I believe I am doing something about eradicating juvenile delinquency with these classes. All through my student and professional life it has been my sincere purpose to bring dance to a small community, so that the children of a small town would not grow up in ignorance of one of the greatest of the arts.

Thank you for reading this lengthy letter and best wishes to your grand magazine, which brings us so much inspiration.

DOROTHY EWING
Winchester, Va.

After REED SEVERIN, the Deluge

Note: *The flood of letters from Reed Severin's fans continues. Holy Cow, have we started something?*

Editor:

Holy Cow! You have really done it! The April issue certainly was a change. And that Reed Severin is a terrific critic. Where did you dig him up from? Keep it up!

DANCING TEACHER TURNED AGENT
(Name withheld upon request)

All we have to say is OW! That article by Mr. Severin was the punchiest piece we have read in a coon's age . . . he really gave them the ride they deserve. That guy is really on the beam.

THE BALLET CLUB OF ELIOT HOUSE
Cambridge, Mass.

Dear Editor and Powers-that-be:

Praise be to God. At very long last a dance magazine that is actually devoted to Dance with a capital D. You haven't the vaguest notion of what a relief it is to read something really stimulating, and informative, and your Mr. Severin's article on Graham and the Monte Carlo Ballet Russe is a case in point. A fine example of pragmatic reasoning. Out here we have the dubious pleasure of getting most of our criticism from one screwball of the first water . . . Lets have more reading matter and longer articles.

MICHAEL MEAD
San Francisco, Cal.

Gentlemen:

I do not often feel called on to write a letter of congratulations to a magazine. I usually wait till I am hot under the collar about something. So I wanted to write to say how much I enjoyed the last issue. Please pass on my enthusiastic congrats to your Mr. Reed Severin. Though I can't recall reading any of his stuff before, I most certainly

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hope we shall hear more from him. And that goes double for my wife, who used to be a dancer herself.

DONALD C. BEAUCHAMP
San Francisco, Cal.

Note: *Here's for bigger and better buttoned lips at ballet performances!*

Dear Sir:

Since the recent much discussed article on ballet audiences, I have been much more conscious of audiences. Imagine my pained surprise to discover, during the recent appearances of the Ballet Russe in Boston, that the rudest and most bad-mannered neighbors we had were not the laymen who come to ballet performances, but a *dancing teacher!*

We had the misfortune to sit near a prominent Boston teacher of the dance who conversed with her party all through the performance in a voice that was far from sotto voce, not to mention her assisting the orchestra by humming. Shushing did no good.

Are dancing teachers something special that they feel they can come to a show and carry on like this? Us ordinary mortals would like to know.

SUSAN E. CARTER
Boston, Mass.

The Editor:

I have been given your name by the American Embassy in London and I am writing to ask if you would be kind enough to help me get in touch with balletomanes in your country so that we could compare notes on ballet in our two countries. I am 19 years of age, a keen reader and very much want to correspond with an American penfriend.

AUDREY BARTLETT
Flat 10, The Broadway
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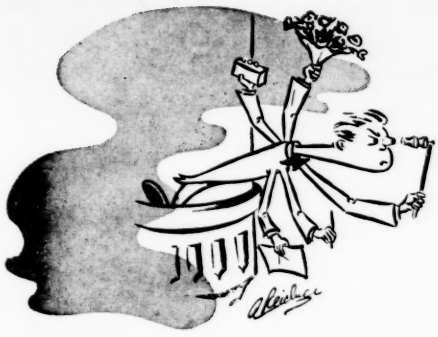

REVIEWERS' STAND

by DORIS HERING

VALERIE BETTIS and Company
92nd Street "Y", May 4

VALERIE BETTIS is one of the most vibrant personalities on the concert stage. She has the bearing of a prima ballerina and the emotional range of the modern dancer that she is. She doesn't invite attention; she commands it. With a flash of her supple wrists or a squaring of her powerful shoulders she takes complete possession of her audience and bends it to her will.

Miss Bettis doesn't warm her way into your heart like Sophie Maslow or plumb the depths of your being like Martha Graham, or display the choreographic inventiveness of Doris Humphrey. Yet, her very appearance on the stage creates voltage. Through the medium of powerful, colorful, superbly controlled movement and a keen sense of timing she makes all her material, no matter how trivial, seem new and exciting and important.

Actually, however, Miss Bettis's choreography is not yet on a level with her style and technique. Of the solos included in her repertory concert with group at the 92nd Street "Y" only *The Desperate Heart* has genuine structural vitality. In this tortured remembering of a lost love there is a stunning drive and impact from beginning to end. One has the feeling that even if it were performed by a less spectacular technician or a less intuitive actress it would still be worth watching.

The trio, *Yerma*, has grown considerably since its premiere last spring. The three characters in this somewhat archaic drama of a childless marriage have been carefully worked out so that their parts contribute equally to the moving climax. They were performed with great sincerity by Duncan Noble

continued on page 40

by REED SEVERIN

MARTHA GRAHAM and Company
"Night Journey", Harvard Symposium on Music Criticism
Cambridge, Mass., May 3

I cannot offhand remember ever having seen a choreographer stick her head in the mouth of a lion, but something of this nature took place on May 3, and in the most unlikely place — the Cambridge High and Latin School, where a recital by Martha Graham and company was the last event in a three-day Harvard Symposium on Music Criticism. For in addition to the more familiar *Dark Meadow*, she gave the world premiere of *Night Journey*, especially commissioned by the Elizabeth Sprague Coolidge Foundation, with music by William Schuman and setting by Noguchi.

Although the title may remind you of a Hitchcock movie thriller, the ballet owes its theme to the *Oedipus Rex* of Sophocles. Characteristically, Graham has avoided a literal translation of the play into dance. Instead, say the program notes, "this dance is a legend of recognition. The action takes place in Jocasta's heart [Miss Graham] at the instant when she recognizes the ultimate terms of her destiny. She enters her room where the precise fulfillment of its terms awaits her. Here the Daughters of Night [six of them, headed by Pearl Lang], Oedipus in his inescapable role [danced strenuously by Erick Hawkins], and the Seer [Mark Ryder] pursue themselves across her heart in the instant of agony."

All the intrinsic horror of the original story, the relentless pressure of a destiny that moves Jocasta toward foreordained self-murder when she learns that she has married her son, the frantic futile efforts to escape (expressed by quick darting movements like those

continued on page 38

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NOTES IN PASSING.....

The audience at the final performance of the Ballet Theatre season saw an unscheduled performance between the ballets when the curtain rose on the entire company lined up on-stage to do honor to its director, Miss Lucia Chase, who was led on-stage by Antony Tudor to receive tribute from the company. Miss Ruth Ann Koesun delivered a hand-painted scroll to Miss Chase, after first reading it aloud, and Miss Nora Kaye pinned a gold lapel ornament on Miss Chase's lapel and kissed her on both cheeks. There were tears and cheers in abundance, and it was clear from Miss Chase's obviously unrehearsed and touching speech of thanks that the tribute came as a genuine surprise to her.

A great month for gossip, as what month isn't, and we hear, via the grapevine, that Tatiana Stepanova, ballerina of the Original Ballet Russe, will marry George Gardiner of Boston, early in July. That will make her a sister-in-law of Maurice Seymour, the well-known photographer of dancers . . . Another wedding, involving Peter Lawrence and Frances Rainer, both of Ballet Theatre, has already come off, and rather quietly. The nuptials on May 12th were the outcome

"MOTHER, WHICH SIDE ARE WE FOR?"

of a childhood friendship in Chicago, which later blossomed into romance . . . They do say that Danilova and spouse Casimir Kokitch have parted, and that he has left Monte Carlo Ballet Russe . . . Tatiana Grantzeva has gone to Mexico with the latter company, to take over roles danced by Ruthanna Boris, who chose to remain in New York this season . . . Raoul Celada, formerly with Original Ballet Russe, which folded and left its component parts more or less stranded on this beach, seems to have found anchorage in the forthcoming "Louisiana Lady", a musical with choreography by Felicia Sorel.

* * *

Although contracts have not yet been signed, it looks at this bright moment as if Edwina Seaver of Monte Carlo Ballet Russe is the lucky American girl who will star in Michael Powell's forthcoming, British-produced film, "Red Roses", based on the Hans Christian Anderson fairy tale. Edwina

Walter E. Owen

From left to right: RUDOLF ORTHWINE, publisher of DANCE, photographed with Agnes de Mille and Brock Pemberton, producer. The scene is the Waldorf-Astoria Hotel, where Miss de Mille was awarded a prize for merit and achievement in choreography by the Lord & Taylor Design Award Academy last month.

flew to London for a screen test some weeks ago, and we hear that the verdict was unanimously in favor of Edwina as the candidate . . . Another traveler who is about to cop off a favored role is Sono Osato and her destination, Hollywood. She left for California late in May to appear as leading dancer with Gene Kelly in M.G.M.'s "The Kissing Bandit" . . . Iva Kitchell will appear in a comedy scene in the Hazzard Short production about Tschaikowsky, the title for which is still in a state of flux. Last known title was "Song Without Words" . . . Hugh Laing, leading dramatic dancer of Ballet Theatre, was a guest speaker at a meeting of Balletiana, local fan club on May 11th. Mr. Laing spoke on the growth of ballet in England and commented upon changes he noted when visiting London in 1946 after an absence of seven years.

* * *

Pauline Goddard landed on Manhattan Island last month, rather literally. Pauline and a friend were piloting a two-seater plane over New York and had to make a forced landing on Riverside Drive. Out of gas, or something . . . Antonio, of the Spanish duo Rosario and Antonio, has had his tonsils out, and we are pleased to report that the operation has in no wise affected his ability to make alarming sounds while he dances . . . Joe Bear, who appears between Doris Humphrey and Charles Weidman on page 21 of the May issue of DANCE, is none other than the photographer Marcus Blechman, who, in his pre-photography days, was a modern dancer. A Blechman in Bear's clothing is none-the-less a Blechman . . . Dancers in "Finian's Rainbow" will get a week's vacation with full pay, as promised by show's producers Lee Sabinson and William R. Katzell. Unheard of—but a step in the right direction.

* * *

Tilly Losch, who appears as the Indian mother of Jennifer Jones in "Duel in the Sun" is in New York and proposes to form her own ballet company. Miss Losch's instinct has commanded her to do this, according to authoritative releases. She has been quoted on her career philosophy as saying: "Do what your instinct tells you to do. Eventually, if you are truly sincere, recognition will inevitably come!" . . . Dance director Jack Cole began rehearsals on "The Petty Girl" for Columbia Pictures early this month. The pic stars Ann Miller . . . Photo on page 13 of May DANCE turns out to be Claude Marchant, instead of Wilbert Bradley, as incorrectly captioned. We're sorry this happened, Mr. Marchant . . . Word from London reaches us that the first English dancer to be accepted for the London company of OKLAHOMA! is none other than DANCE Magazine's correspondent, Mavis

Ray. Hurrah for our Mavis! and Oklahoma! . . . Trudy Goth, director of Choreographers Workshop, sails for Italy on the 26th of May. She wants to sell her house there. If she'll only bring it back with her, we'll buy . . . Italy is the source, incidentally, of a recently published tome entitled "Danza in Italia" by Domus of Milan, a history of dance in the country which is the birthplace of ballet. Not in many bibliophile's years have we seen such a glittering, overpowering, oversized, altogether beautiful volume of plates in full colour, photographs of Italian ballets, lithographs and sketches depicting the dance from its birth in the Renaissance down to today. Its price, likewise, is overpowering and it can be found, we believe, at the Kamin Dance Book Shop.

* * *

A Guggenheim fellowship has been awarded to Charles Weidman who is using it to produce his forthcoming ballet based on James Thurber's *Fables*. It will be ready for Fall showing . . . The dances from the musical "Brigadoon" were performed at the benefit for the Spanish Republicans in Exile at the Ziegfeld Theatre on April 27th, as promised by commentator John Martin, in a way they have never been,

Walter E. Owen

First published photo of young Niko Elmaleh, who is being teased by his mother, Sono Osato.

and never will be performed. He wasn't kidding. When the curtain went up on the Scottish village, Mr. Martin stepped out of the dual role of dance critic of the Times and Chairman of the *Salute in Dance*; he stepped into the scene, sat down on a stool, and let the waves of Scottish dance break over him. That was one of the high points in a very good program . . . "Fiesta", an M.G.M. technicolor riot is about to be released generally. It parades the talents of Cyd Charisse, who dances, Ricardo Montalban, who dances, composes music and makes like a torero, all with casual skill, and Esther Williams, who swims, makes like another torero, and swims. The dances are only incidental to the story; one, in flamenco style would have been enhanced by true flamenco music, rather than Mexican, but who are we to tell M.G.M.? Also, either Mr. Montalban or Miss Williams, if confronted with a toro and allowed to play torero in *that* odd fashion, wouldn't live long enough to hear the beast snort his next snort. The technique of the arena is mighty hard to simulate, you aficionados who are listening in. But—don't get us wrong. We love Hollywood.

* * *

What important modern choreographer got caught with his choreographic pants down at a recent benefit for a worthy musical cause, as a result of his hastily devised group arrangements for the program? Now listen—we don't like to strike belligerent attitudes *BUT*—a dancer and choreographer of such marked talents, with so many years experience behind him, ought to remember that no stageworthy, artistic composition can be put together with an egg-beater between 2:00 and 6:00 p.m. of an afternoon. It was a disappointment . . . Arthur Murray threatens to close his New York studio if his teachers "distrust" him and join Local 16, UOPWA. The teachers, it seems, are tired of the light, fantastic treatment and want to give the boss the hot foot. According to the newspaper PM, Murray may waltz into an about-face on this decision. He could not be reached for comment at the time of going to press.

* * *

The Ballet Society's fourth program of the season was given at the Ziegfeld Theatre on May 18th and it offered a repetition of John Taras' "The Minotaur", as well as new works by Merce Cunningham and Lew Christensen, "The Seasons" and "Blackface" respectively. These new ballets will be reviewed by Reed Severin in the July DANCE . . . Jerome Robbins hit the jack-pot twice this Spring benefit season with two divertissements composed for (1) Salute in Dance for the Spanish Republicans in Exile and (2) An Evening of Ballet, etc. for the benefit of the American-Soviet Music Society. Mr. Robbins, himself, appeared in the latter concert which unveiled "Summer Day" to music by Prokofieff, and which marked the welcome return of Annabelle Lyon to the concert stage after many a year. In the "Salute in Dance" recital, Mr. Robbins appeared with Nora Kaye in an engaging divertissement to the music of Stravinsky called "Afterthought", in which the Spectator, in fancy, seeks to identify himself with the ballet performance.

* * *

Jennie Workman, a new recruit in the ranks of Ballet Theatre, was formerly a member of Marion Venable's The Ballet Soiree, a Washington, D. C. ballet company. Other new recruits are Mary Burr and Richard Thomas . . . The Marquis de Cuevas' new company has recruited several American dancers who already have passage to go to France, to wit: Helen Constantine, Peter Horn, Shaun O'Brien, Brooks Jackson and Roy Tobias . . . When the Dunham company bowed out of the Esperanza Iris Theatre in Mexico City to make room for the Monte Carlo Ballet Russe, the Mexican government extended an invitation to Miss Dunham and her company to bow in—at the Palacio de Bellas Artes, no less. The Dunham troupe will run concurrently with the Monte Carlo troupe for three weeks . . . The photograph of Vladimir

Michio Ito, celebrated Japanese dancer, is back in his native Tokyo, where he teaches and supervises productions and choreography for productions in the Ernie Pyle Theatre.

Dokoudovsky which appeared in the May issue of DANCE was taken by Harold G. Swahn, not by Walter E. Owen. Apologies to Mr. Swahn . . . The National Association of American Composers and Conductors presented Martha Graham with an award for her work with contemporary composers on May 15th at the annual reception of the organization at the Waldorf-Astoria.

LUCIA CHASE — A Decade

PERHAPS not all who view that artistic phenomenon, the Ballet Theatre, a uniquely American institution, and a successful one, realize how much the organizational and artistic skill, not to speak of the not to be despised dollar contributed by that unique individual Miss Lucia Chase, had to do with its present position in the Sun. New York City, today, without qualification the astronomical core of the cultural world, saw a season of ballet which bespoke more than the success of a mere company. It was the justification of a plan and a hope.

Some twelve years ago I assisted my deceased friend, Mikhail Mordkin in the organization of a small group of his talented pupils for performances in high school auditoriums in the environs of New York. An ardent worker and a diligent pupil, Lucia Chase, who was a great admirer of Mordkin's theatrical genius, suggested expansion into a larger group to venture into legitimate theatres for Sunday performances only. Her suggestion, although not carried out, bore fruit. We emerged as Advanced Productions, Inc., of which I was president and managing director. The company was advertised as the "Mordkin Ballet" and toured this country and Canada, an artistic success, but always financially embarassed.

In 1939 we reorganized as Advanced Arts Ballet, again with the financial support of Miss Chase, who now assumed a unique position as a patroness of ballet, a position which she graces and dignifies now, as then.

By this time, with our rough and ready experience as purveyors of culture, we learned a great deal about costs of production, audience possibilities, and management. We believed the answer was an expanded company with a variety of choreographers and a personnel which was composed of soloists, which danced both as soloists and in the corps-de-ballet. At this point, we hit on the name "Ballet Theatre". The arrival of Ballet Theatre on the American horizon was like a breath of air on a mountain top. It opened up new vistas to art in America. We were more than repaid for the expense of time, labor and money when Ballet Theatre received its first sensational reception from its first audiences, a reception which has in no wise diminshed in seven years of performance.

Seven years, and more, from 1937 to 1947, of private subsidy from Miss Chase, largesse on a truly imperial scale, has given us who see this company, a priceless gift, the gift of a truly important, truly art-worthy, all-American ballet company, the first of its stature in our cultural history. How long this largesse is to be continued is not known. Even now there is the recent birth of a organization known as Ballet Theatre Foundation, which is reported on page 50 of this issue, an organization which, in time, may come to take the unselfish, devoted role of Miss Chase in ballet.

Nevertheless, it is our turn to applaud this gracious patroness of American ballet long and loud, even as did the company itself on the final night of its current season, when the entire company lined up on-stage between ballets, and Miss Chase was led to the footlights by the artistic director of the company, Mr. Antony Tudor, where she was tendered gifts in the form of a scroll and a gold jewel as a mark of the gratitude and affection of the company.

Here's a salute to a remarkable woman and artist, Miss Lucia Chase.

Sincerely yours,

Dance

VOLUME XXI June, 1947 NUMBER 6

RUDOLF ORTHWINE, Editor and Publisher

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COVER: Spring Landscape by Alex Gard

Stage model for Act I setting of Giselle designed by Eugene Berman

Giselle.... A LA BERMAN

by REED SEVERIN

All photographs by courtesy of the Department of Dance and Theatre Arts, Museum of Modern Art.

century old Giselle gets her face lifted by Eugene Berman

IMAGINE taking your great-grandmother and decking her out in slightly chi-chi early Victorian clothes, and you may gain some faint idea of Eugene Berman's exciting transformation of the ballet called *Giselle*, 106 years old this year. When first displayed last fall by Ballet Theatre (seen more recently during a late spring season at City Center), so spectacular were the results that some of our critics let out apoplectic blasts. "Décor à la Ziegfeld" one called it. Berman was denounced for destroying the charm of one of the few works surviving from the Romantic Revival, for eclipsing the action and the characters, for gilding the lily in a ballet already ultramelodramatic — which amounts, roughly speaking, to insisting that Cleopatra should be dressed in a pinafore.

These canards will be disposed of in more detail further on; for now, suffice it to say that our critics stand guilty of talking through their hats, and their very old hats at that. Far from treating *Giselle* like a sacred cow or a musty

Reed Severin will review The Ballet Society's fourth program and Ballet Theatre's late spring season at the City Center in the next issue

old museum piece, Berman on the contrary has given it a wonderful new lease on life. And yet far from destroying the old spirit of the ballet, he has actually come 100% closer to realizing the original conception, particularly in his second act, than any other artist in a century.

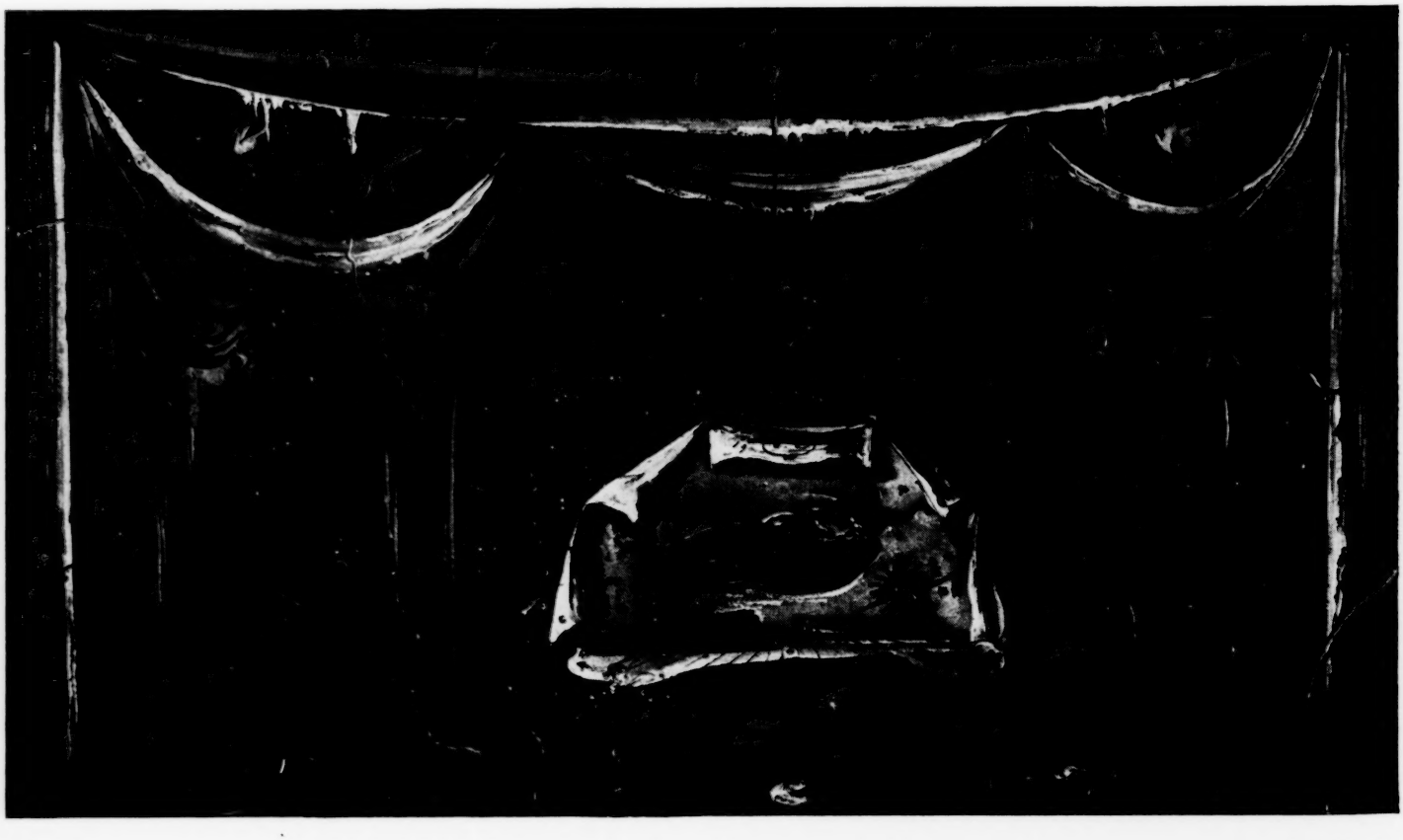
The accompanying photos tell part of the story, though not of course the whole, for they are not in color. A stylish forecurtain in blue and burnished gold establishes the mood for Act I, preparing you for the unvarnished melodrama that is to follow. It rises to reveal not the conventional woodland scene painted on flats, but a more architectural design: Giselle's crude three-sided cottage on your left (as compared with the fancy two-dimensional affairs of previous versions); a rustic fence on your right; and on either side tall trees which arch toward the center, framing a vista of low-lying houses and meadows trending gently toward a lake. In short, the colorful, early autumn scene in that "mysterious corner of Germany" specified by the librettist Gautier. Peasants in red and white crowd on stage, with Giselle and Albrecht also simply costumed in blue and white; and logically enough, the Prince of Courland and his entourage are attired more resplendently.

The total effect is one of enormously increased theatricality, with a few added drops of sophistication — somewhat in the manner of *The Sleeping Beauty* perhaps, yet preserving the essential ingredients of the 1841 decor by Ciceri and costumes by Lormier. Looking through old lithographs of their work, I discovered that Berman has only eliminated Albrecht's useless cottage, which appeared on your right in the Benois and Ballard setting also. And to the original view of a distant mountain-top castle he added a lake, thereby tying in the first act more closely with the second.

It is in this second act that Berman shows his remarkable genius for blending the material with the immaterial, for compounding "picturesque spectacle and the sphere of fantastic visions" — Cyril Beaumont's definition of romanticism, which tallies precisely with Berman's achievment. At this point, I shall let *The Nation's* B. H. Haggin speak, who has been attending ballet since the age of twelve:

"Not since Berman's decor for *Danses Con-*

Sketch for forecurtain of Act II revealing spectator watching story of Giselle unfold on the stage within a stage.



Sketch of costumes worn by friends of Giselle in Act I.

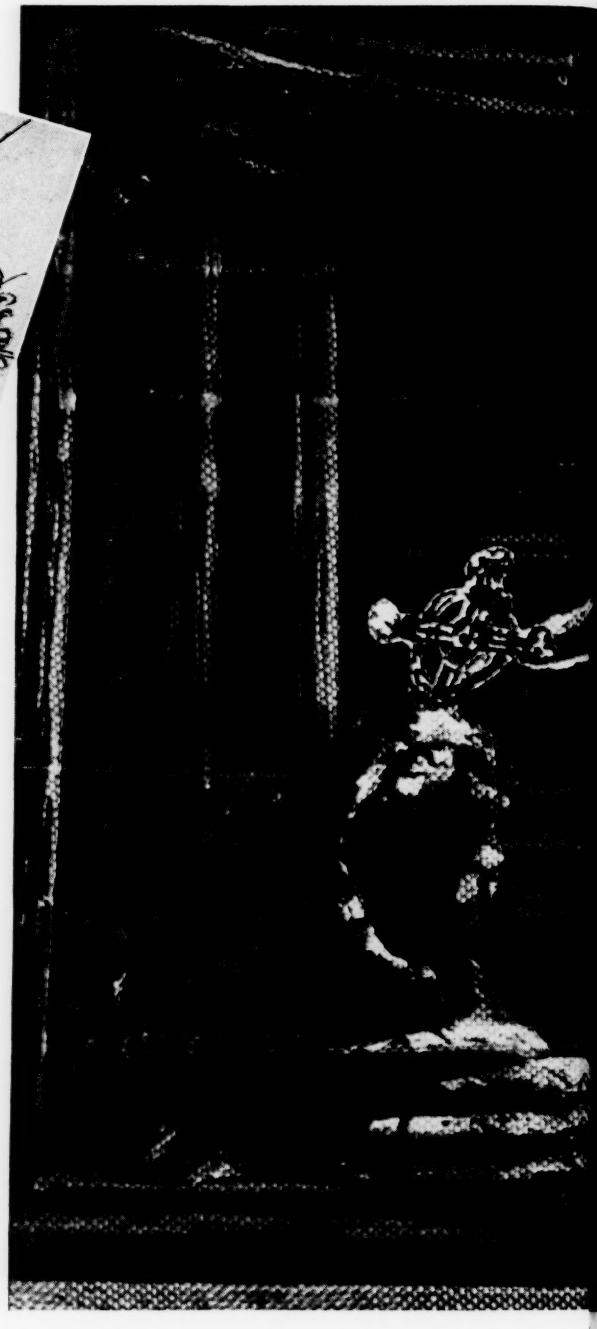
certantes has there been anything so pictorially sumptuous and distinguished, and so dramatically active in its relation to everything that happens on stage, as what he has created for the supernatural second act of *Giselle*: the grandly somber forecurtain; the powerful decor of 'the tomb of Giselle among lonely cypresses,' seen first through gauze transparencies; the costumes of the Willis, with a film of black over white, and green showing now and then underneath . . . All these combine to make the act an excitingly beautiful and dramatically powerful piece of 'ballet theatre.' "

And how does this version stack up against the 1841 design? Distinctly more authentic than either the Benois or Ballard version, it even catches the atmosphere intended by the old designer. According to Gautier's descriptions, the following elements constitute a *sine qua non* for second-act décor: (1) a sensuous, humid air of mystery; (2) a tree-bordered grave amid dense vegetation; (3) a moonlit pool; and (4) a tomb surrounded by tufts of grass and topped by a cross.

Now take a glance at the photograph of the Act II stage model. Scrim screens and firefly effects, which caused some critics to lift their eyebrows, help fulfill requirement number (1), while the bluish mist shrouding the entire scene — disparaged by the *Times* critic for making the act a kind of "ballet bleu" — realizes perfectly the very same effect described by Gautier a hundred years ago. Point number (2), extremely basic for preserving the original sense, has also been included, though missing in all recent versions. The moonlit pool, for which Benois substituted a white church and Ballard nothing much at all, is also there, and the tomb likewise. Berman even went so far as to attach transparent little wings to his Willis costumes, just like the ones they sported in 1841. Yet one critic complained that their dancing consequently was impeded. How on earth did they manage in the 1840's, I wonder.

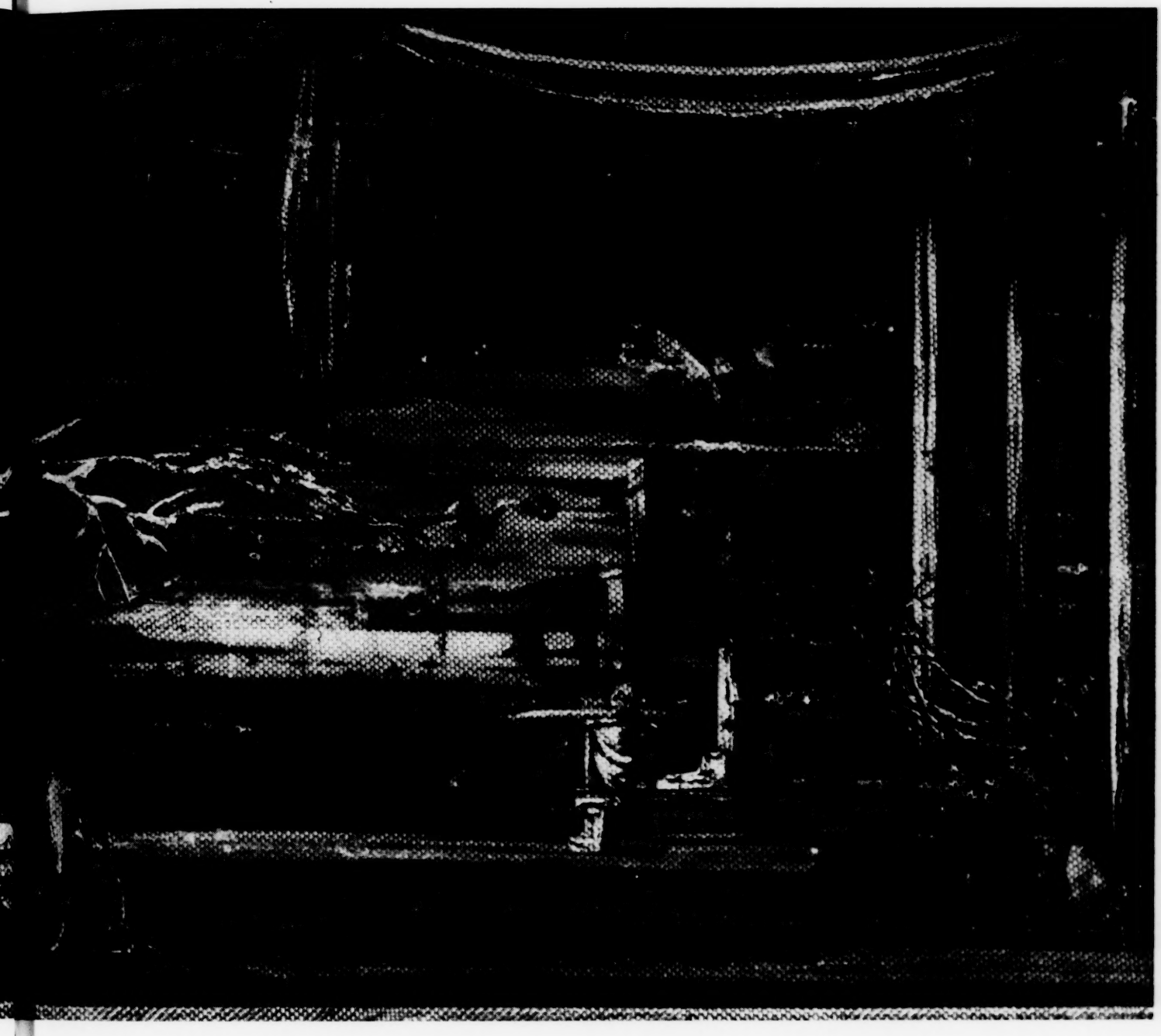
Not merely painting and light but construction

Sketch of costume worn by Lady Bathilde in Act I.



Below, left: Costume sketch for the six hunters in Act I. Above, left: Costume sketch for peasant girls in Act I.

and sculpture have gone into Berman's design. Off and on for six years before the final production he created innumerable sketches, many of which were recently exhibited by the enterprising Department of Dance and Theatre Design of the Museum of Modern Art. None of these, of course, was made to be translated literally into drops, but as guides for executing his final three-dimensional production.



Stage model for Act II setting. The fuzziness in the photograph is intentional, owing to the use of two scrim screens, which are not raised until the entrance of the Queen of the Willis. At left is seen the grave of Giselle, in the distance, the graveyard and lake, into which the Willis hurl the mortal unfortunate enough to be captured by them between midnight and dawn.

Berman's *Giselle* decor is significant in other respects too. How often I have heard this kind of fatuous remark: "Oh, it's a great ballet; too bad the sets and costumes weren't very good." This attitude represents a serious contradiction in terms, for great ballet is at least one-third great stage design. And therefore, at a time when design is being treated like a poor relation, when we are subjected to an endless succession of third-rate décors, and when few designers are arriving at that happy mean between the overwhelming, blown-up easel-painting type of set on the one hand, and the unartistic, rarely more than adequate sets of mass-production professionals on the other, Eugene Berman, with eight staged productions since 1936 already to his credit, stands out sharply as the foremost ballet designer working in America today.

M. G. M.

"The King Who Wouldn't Dance." The choreography from M. G. M.'s "Anchors Aweigh" combined real and faked background, live and animated characters, drama and cine-dance in a new and uniquely successful way. The sailor is Gene Kelly. The other fellows just happen to live there.

MUST SCREEN DANCES BE "INCIDENTAL"?

by MARY JANE HUNGERFORD

MY ANSWER to this question is an emphatic, "No!" By *incidental* dances I mean stage or social dance forms, all or part of which may be included in a photoplay or filmusical to lend atmosphere, variety or action. Any or all of an incidental dance may be eliminated without interfering with the progress of the story.

From the beginning, sound films have offered innumerable incidental dance sequences, including almost every known type of ethnic, social, theatrical and expressional dancing. In recent years, however, a new form has been making its appearance with ever greater frequency. It is essentially an exprssional form, although sometimes verging close to the arts of cinema and dance, I have coined the word *cinedance* to designate it.

The fundamental characteristic which distinguishes a cinedance is its cinematic quality. It is constructed of a series of shots of expressive movement, usually somewhat stylized to achieve rhythmic and special coherence. The choreographer, relying upon a unique type of mental imagery, plans the content of each shot. He considers the camera placement, lens type, shooting speed, transitional devices and related cinematic tech-

A glimpse from one of the finest cinedances ever produced, the "Nutcracker Suite" from Walt Disney's "Fantasia." The dancers are nothing more or less than wisps of pods, flowers, leaves, mushrooms and underwater plants, all preparing for the big winter sleep.

R. K. O.-Disney

the time is ripe for CINEDANCE, which belongs to the screen's future

nicalities quite as carefully as the dance movement itself.

A cinedance cannot be produced by photographing a dance conceived in a stage-like space, no matter how extensive, or irregularly shaped, and regardless of how many times the camera angle is changed. Furthermore, it could not possibly be performed on any theatre stage. It is so completely cinematic that it can exist only by way of the projected motion picture film. Finally, since it is an integral part of the structure of the photoplay, no part of it can be cut without vitally altering the motion picture's essential form and content.

These are the conclusions to which several years of studying the role of dance in the American motion picture entertainment feature has led.* True, the surface barely has been scratched. Many dancers and dance directors are entirely oblivious of the nature or possibilities of the new art. Others either accidentally or consciously, however, have been producing examples of cinedance, and the lay public is already familiar with the new form as well as the artistic conventions which are a part of it.

Have you ever seen a cinedance? Yes. I am certain that there are few movie-goers who have not. Where? Examples are to be found especially in film fantasy. Gene Kelly's *Shadow Dance* in "Cover Girl" (Columbia, 1944) was among the first and has become something of a classic. In it the camera follows him down a city street cluttered with familiar impedimenta. Always he is pursued by his Conscience, a slightly distorted image of himself reflected in the windows he passes. His inner struggle is expressed through stylized movement and that most cinematic of film techniques, double exposure photography.

The *Spanish Toreador* sequence in "Anchor's Aweigh" (MGM, 1945) is another example. It is pure imagination — the audio-visual expression of a wish. The fairy story in the same motion picture is still another, involving a combination of human action and synthetic animation. As a matter of fact, animation techniques permit the freest possible flights of fancy.

Synthetic animation, of which Walt Disney is the most famous exponent, extends the possibilities of cinedance beyond the limits imposed by human movement even when implemented through the maximum use of cinematic devices. The musical numbers in each of his major features, as well as in his "Silly Symphonies" and other shorts are excellent illustrations.

Although part of the audio-visual concert "Fantasia" (Disney, 1940) rather than of an ordinary photoplay, the choreography to Tchaikowsky's *Nutcracker Suite* is actually an extended cinedance. Here is an art to tantalize the creative capacity of the most imaginative choreographer. It should make him forever impatient of having his fancy chained to the comparatively narrow range of action which humans can normally perform. Until more qualified dance artists turn their attention to his medium, the variety and depth of expression of which it is capable can only be guessed.

Music visualization offers many excellent opportunities for cinedance, also. Unfortunately, however, these never seem to be adequately realized. Movie audiences long ago tired of being shown close-ups of instruments, musicians, conductors and the dental equipment of vocalists during musical sequences. Far more effective and artistic would be a stylized dramatization of the inner meaning of the music in the manner of the *Ave Maria* in "Fantasia". The ballet in the last act of "Song of Norway" (on the stage) is the sort of music visualization which could well be attempted in the cinematic medium.

In "A Song to Remember" (Columbia, 1945) an excellent opportunity was missed. In the latter part of the film when the pianist is on tour, the music pours from the second track, while the screen is filled with a

The trend toward cinedance has been most consistently promoted by Columbia Pictures. In the still from "Cover Girl" are seen Freddy Ney, Phil Silvers, Rita Hayworth and Gene Kelly.

M. G. M. goes in for big names, often gets good dancers and choreographers, produces excellent incidental dances, some of which, like Eugene Loring's "Dream Dance" from "Yoland and the Thief" come very close to genuine cinedance.

Miss Hungerford's Ph. D. thesis for Columbia University entitled "Dancing in Commercial Motion Pictures" is due for early publication.

montage of calendars showing his concert dates, rushing vehicles symbolic of travel, and a plethora of shots of Chopin pounding the piano with a pained expression on his face. Could not a cinedance have expressed the fanatical patriotism and emotional agony of facing loss of both love and life more effectively — perhaps with a male protagonist moving in a struggle against shifting groups symbolic of the gigantic forces pitted against the artist? In my opinion it certainly could.

Other examples may come to mind of dance sequences which you have seen, the *Dream Sequence* in "Yolanda and the Thief" (MGM, 1945), for instance. Is this a cinedance? Almost, but not quite. What makes it almost? First of all, it is admirably motivated. Then, Eugene Loring, the choreographer, uses stylized movement to express an idea which contributes materially to the whole photoplay. There are no flash-backs to

Columbia Pictures

M. G. M.

break the continuity of the form. Pre-occupation with money seems to be a reasonably danceable subject. The fantastic idiom is sufficient justification for sets and properties which are more theatrical than natural. Solos and duets are logically interrelated with the group movement.

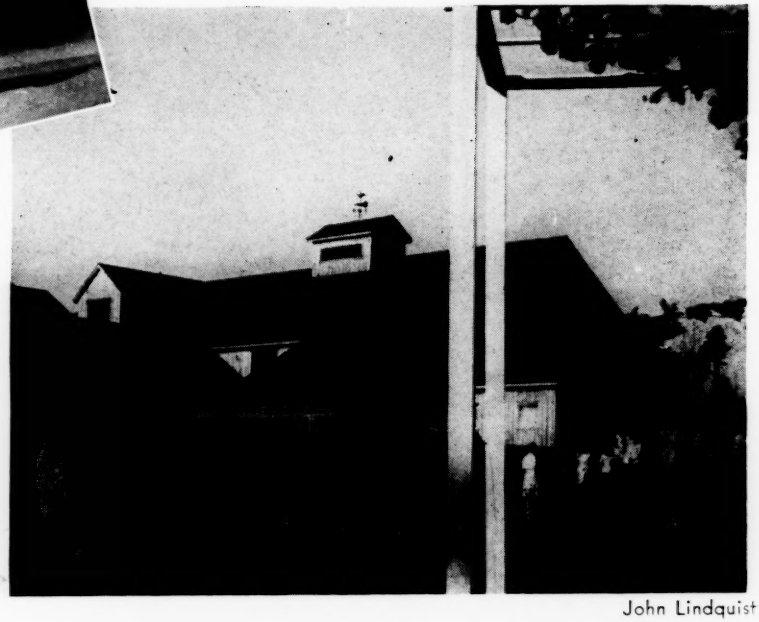
What, then, is missing? The one thing which keeps this sequence from crossing the border from an incidental expressional dance into the realm of cinedance is the use of the camera. Although it moves about considerably, a cinematic form is somehow not actually achieved. As is the case with many Astaire dances, the space is unmistakably stage-like and the camera is too consistently on one side of the dancers. Thus, although it is not shown, the proscenium exists. In other words, the form defers to a stage convention which has no place in cinedance.

When can we expect to see this new art reach its fulfillment? Only when capable dance artists discard their prejudices and make a sincere effort to master the cinematic phrase. For too long Hollywood output has been dominated by those with an amazing grasp of motion picture techniques but a dirth of good dance subject matter. There are some signs, now, that those with the "message" and those with the film "know-how" are getting together. When this happens, good cinedances will be found as frequently as good musical scores in our motion pictures.

DANCE FESTIVAL

William Stone

AT JACOB'S PILLOW



John Lindquist

a pastoral Berkshire valley is the home of America's University of the Dance and an outstanding Theatre of the Dance

1947 marks the sixth season of America's unique institution, the Jacob's Pillow Dance Festival and University of the Dance. This year both the Festival and the school divisions are under the management and artistic direction of Thalia Mara and Arthur Mahoney, eminent American dancers and teachers.

Founded by Ted Shawn, who was its managing director for the past five seasons and governed by a board of directors, Jacob's Pillow is a non-profit organization chartered under Massachusetts state laws and dedicated to advancing the art of the dance in this country.

The extensive student program enables the qualified student to receive dance education otherwise unobtainable except at the expenditure of a great deal of money and travel since the faculty consists of the most distinguished dancers and dance educators of the world gathered at one center of the dance.

The campus consists of 22 buildings, fully equipped, located on 200 acres of land, 9 miles east of Lee, Mass. in the Heart of the Berkshires on the mountain known locally as "Jacob's Ladder". It includes the first theatre in the United States designed and built exclusively for the dance. Planned by Joseph Franz, architect for the Music Shed of the Berkshire Music Festival at nearby Tanglewood, the

exterior blends harmoniously with the landscape and the adjoining studios, giving the effect of the barns of a prosperous old England farm while the interior comfortably seats over 500 people.

The comprehensive curriculum at Jacob's Pillow includes all phases of the dance in art forms and students may major in either Classical Ballet or Contemporary Modern dance, electing their courses under the guidance of the directors according to their individual needs. This year the faculty in addition to Thalia Mara and Arthur Mahoney, who will teach Classical Ballet, Spanish and Character dancing, includes Charles Weidman, prominent American dancer and teacher, who has just been awarded a Guggenheim fellowship, and Iris Mabry, leading young exponent of the Contemporary Modern dance field, who will teach Modern dance technique and composition; Devi Dja, native exponent of Indonesian dancing who will teach the various forms and styles of Oriental dance; Dr. Elizabeth Burchenal, foremost authority in this country on folk dances of many nations; Joseph Pilates, whose method of body conditioning has been endorsed by leading authorities in physical education as the most scientific in the world today. In addition to these resident teachers other guest teachers will be announced. A formal invitation has been extended to Mme. Agrippina Vaganova, distinguished ballet mistress of the USSR, to participate as a guest ballet teacher and the reply from the Soviet government is being eagerly awaited.

The gala Dance festival this year opens on July 4th and extends through Labor Day with three performances weekly, Friday and Saturday afternoons and Saturday evenings. An exciting innovation this years is the debut of Ballet Repertory, the new company which will be in residence at the Pillow this summer and will make its debut there with the premiere performances of three new and original works. Ballet Repertory, founded this spring by Arthur Mahoney and Thalia Mara, who are its artistic directors, will be a company of some eighteen young artist dancers. Versatility will be the keynote of this company and its repertoire will cover a wide range of subjects and dance techniques. The first work which will be presented on July 4th at the opening of the festival is "Crosstown", a jazz ballet with choreography by Arthur Mahoney, score by Tom Scott and costumes and decor by Alfred Stern. This will be followed later in the season by "Parnassus", a ballet in the style and form of the French Court of the eighteenth century, choreography by Arthur Mahoney, score by Handel, and costumes and decor by Marco Montedoro. The third work is an as yet untitled Spanish ballet with choreography by Arthur Mahoney, score by Albeniz and costumes and decor by Marco Montedoro. While these first works of Ballet Repertory are to be choreographed by Mr. Mahoney, plans are being made for future presentation of other ballets to be choreographed by other young American dancers and choreographers.

Guest stars who will definitely appear on festival programs during the season include: Charles Weidman and company; Devi Dja and company; Angna Enters (subject to prior committments); Federico Rey; Reginald and Gladys Laubin and Iris Mabry. Definite committments are expected from Paul Draper; Alicia Markova and Anton Dolin; Martha Graham; La Meri; Rosario and Antonio; Mata and Hari and Iva Kitchell, all of whom have been invited to participate and who have expressed a desire to do so if their schedules will permit it.

1947 will mark the second season of the Opera Festival at Jacob's Pillow, again as last year under the able direction of Rosamond Chapin, well known Wagnerian soprano. This year will see an original production of the Tannhauser ballet scene and full length production of Tristan and Isolde. All works will be sung in English.

Top left: Arthur Mahoney and Thalia Mara, eminent dancers and teachers, known for many years to the opera, concert and ballet world, have taken over the artistic and business direction of Jacob's Pillow.

Left: What looks like a series of barns is really the 500 seat theatre built by architect Joseph Franz.

Right: Glimpse of guests and theatre-goers disporting themselves between the acts on the outdoor stage.

John Lindquist

ONCE
UPON A TIME....

by
LUCYLE ADRIENNE ALTER

BARNUM and BAILEY and BALLERINAS under the Big Top they all live happily ever after

Once upon a time there was the "Greatest Show on Earth" . . . and it *still* is. Like Duz—the new 1947 circus does everything from traditional evanescent cotton candy to dare-devil stratospheric artists defying death daily (evenings and matinees), via the trapeze.

The *Once Upon a Time* spectacle is the fairy-tale dream world of young and old come true. Exquisitely costumed and choreographed, it personifies the hazy halls of childhood fantasy and presents them with the glorious magic of technicolor.

And the clowns! Even the cynic is forced to smile and if no one is looking, may laugh outright. According to the unexaggerated circus manual, *Bargain Day in Clowndom*, and *The Battalion of Buffoons*, are, respectively, "A futilitarian conGLAMORation of histrionic nonsense", and "Those omnilucent delegates of unmitigated mirthquake in pantomimic pomposities". And they're so right!

In this year of grace, 1947, Barnum and Bailey unveil bona fide young ballerinas, so I scurried backstage to see them, and, Esther Junger, the circus choreographer. I had to play hide-and-seek before cornering Miss Junger but the girls were easy to detect by pursing the strangely pungent odor of perfume and elephants.

The girls were most enthusiastic about the Aerial Cancan number, a beautiful spectacle featuring 56 colorfully costumed girls in a series of attitudes and one-hand spins on a rope 40 feet above the ground. Vander Barbette, one-time distinguished British ballet artist, trained each girl individually for this

Photos: Pages 32, 33, Alex Siodmak

number. He found that those experienced in the dance were adaptable to altitudinous acrobatics. The Mutual Admiration Society existing between Barbette and the girls reminded me of a volley-ball game. The girls threw the credit to Barbette and he tossed it right back to his Cancan-ers.

I asked very pretty Lois Prechtl what she was doing in the circus. "I wanted to travel", she answered. "I studied at Hunter and felt bored and inhibited. I love to dance and the circus was a swell opportunity". Lois is a splendid little dancer with a promising future, if Miss Junger is any judge and I take her word for it. Lois studied with Nathalie Branitzka and expects to return when she leaves the Ringling Bros.

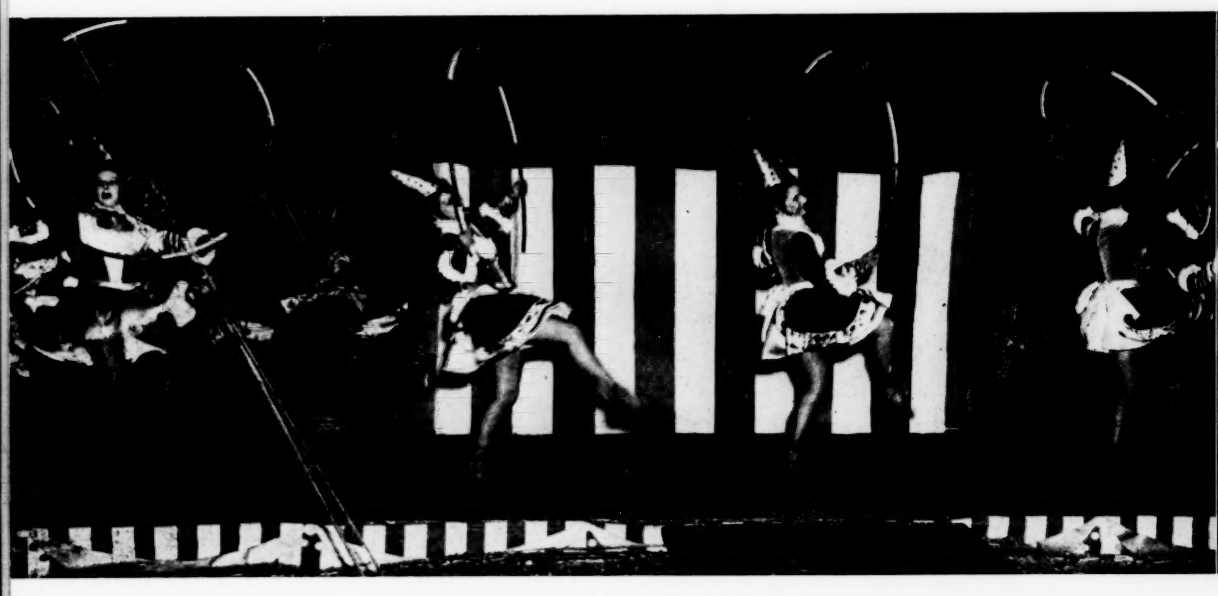
Next to a dancer munching furiously on raw carrots, was Maria Szabo, as nice and sweet as a frosty mint-julep on a hot summer day. Maria appears in all the dance numbers. "I came on an impulse", she said, "leaving my job and school. It's wonderfully exciting and the experience here is an education in itself". Most of the girls reflect this same gypsy philosophy, and travel with the circus one full year before venturing into legitimate ballet.

John Murray Anderson, celebrated director, this year added the Barnum and Bailey menage to his repertoire. The glib Anderson devis d a nickname for everyone appearing in the circus. An ingenue dancer who runs about button-holing stray reporters telling them "The Truth" about the circus, Anderson has labell d "Markova" or "The Tearful Ballerina". Cinderella's boyfriend, "Prince Charming", is "The Snooper", and Vander Barbette, "The Marquis".

When I finally tracked down the elusive choreographer, Esther Junger, I stood by while she supervised *Once Upon a Time* from the center entrance. As Don Quixote joggled by, Miss Junger motioned him to hurry along. The gallant knight tipped his visor, bowed his papier mache horse in her direction in acknowledgment, and gayly scampered off.

Esther Junger is new at the circus game. She is well known to balletomanes as a modern dancer who has done solo concerts and numerous Broadway shows, in addition to being a principal participant in the New School Lecture Recital Series. Four years ago she took to choreography, which she finds fascinating. She was choreographer and director for *Dark of the Moon* and the recent show *Spring in Brazil*. Before joining the circus she did the current extravaganza at Billy Rose's Diamond Horseshoe.

Miss Junger enjoys working with the



Alex Siodmak

Ensemble gangs up on central stage for hoop dance finale entitled "Elephantasia."

Gizelle Szabo

A sight to remember: an aerial can-can, arranged for the dancers by Vander Barbette.

circus and thinks that a year or two with this group provides wonderful training for aspiring young ballerinas. At the audition she admonishes them with, *"The circus won't improve your dancing, but* if you want invaluable discipline and experience nothing could be more ideal."

For the big dance productions in the show, *Once Upon a Time, Royal Ascot, Aerial Cancan*, and the very grand finale, *Elephantasia*, Miss Junger employs simple dance forms built up through various patterns. In all but *Elephantasia*, the steps are little more complicated and girls with dance backgrounds were chosen. In the finale, however, a colorful hoop dance, calling for large numbers, Miss Junger necessarily used untrained as well as trained dancers, some from other acts. It was a struggle to inject in them some semblance of style but she succeeded in her fairy god-mother act in transforming cow-girls into ballerinas.

When Esther Junger left me to my own devices, I ambled about indiscriminately among the elephants, midgets and clowns, peering into prop trunks and carriages laden with beautiful girls, and wound up in the dressing room of the old-timers, dancers who have been with the circus longer than they care to admit. I spoke to dancers Martha Henderson, Joyce Fay and Dollie Copeland. "It's really home to us, wherever we happen to be", said Dollie whose parents were both died-in-the-wool circus folk. Martha's dog nodded his head in agreement as he offered his well-manicured paw in fond adieu.

As I tried to find my way out of the backstage maze, I found myself in the control room where two electricians insisted on telling me about the night the lion got loose as he was led into the arena. Everyone fled, finding refuge in telephone booths, open doors, dressing rooms, and empty peanut bags. The lion raced down the ramp leading backstage; quietly perched on a hat-box at the end of the ramp, was a midget. The midget picked up a mallet lying close-by and struck the lion on the head. The beast fell unconscious at his feet. The midget gingerly reached out, touched the animal, and in the true tradition of old-time melodrama, fainted gracefully across the lion. When revived, the midget confessed he thought it was a "make-believe" lion trying to frighten everyone; he was going to teach the "wise-guy" a lesson. This caused no end of concern to the men who make a habit of being lions, horses, giraffes, and what have you. Our hero now is required to wear a button on his lapel which reads, "With Mallets Toward None".

Gizelle Szabo

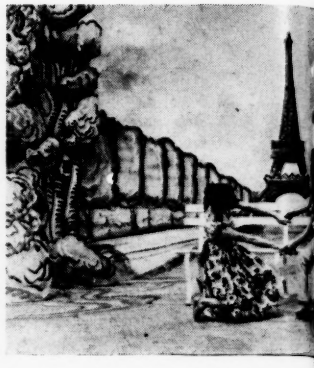
Two ballet dancers costumed for spectacle "Once Upon a Time," the wedding of Cinderella

Gizelle Szabo

Intimate close-up of dancers in dressing room, making up for the tanbark ballets.

CHOREOGRAPHY FOR TELEVISION

"Choreotones"



by JUDY DUPUY

All photographs by courtesy of WCBS-TV.

DEVOTEES of the dance seem to feel that the dance is ideal for television. Television does open up a new stage for the dance but the average routine for the ballet, night club or theater dance is too rapid and covers too large a performance area. The experience at WRGB (and at WCBS-TV) during the past several years bears this out. However, video dance programs indicate that the dance, to be made good television, requires a new choreography arranged to conform with the rules and regulations of the video medium. Primarily, this means dances designed for close-space performance and restricted vertical movement, with calculated action planned for the camera. To televise the dance requires expert cameramen who can pan smoothly and

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video productions

nd other

have created a new

field for the

pioneering dancer

Opposite page: Valerie Bettis and group presented "A Fantasy in Space" over WCBS-TV, June 9, 1946. Choreographed to "jive" tunes, the program was a fantasy on the children's game of hide-and-seek.

The Eiffel Tower looks down on members of Pauline Koner's group which appeared in a series called "Choreotones" over WCBS-TV for over a period of one year.

The same Eiffel Tower looks down on another Video feature called "An American in Paris" in the next three pictures. This was presented in cooperation with the School of American Ballet, adapted from Gershwin's tone-poem, televised June 16, 1946. Performers included Marie-Jeanne, Beatrice Tompkins, Yvonne Patterson and John Kriza, Fred Danieli and Frank Moncion.

continuously while on the air and at the same time keep the dancer always in focus. When it comes to the ballet or group dance the problem of the small field of the camera lens is an extra hurdle.

This need for especially planned dance routines for television has been emphasized again and again. When a ballroom dance program was attempted, to show the graceful

Iva Kitchell, dance humorist, has appeared in several video performances, staged and executed by herself, including a cat dance titled "Meow," "An Oriental Dance by an Occidental Girl," and two other satires.

movement and rhythm of the dance, it was found that the fast whirls and dips were hard to follow on close-ups. Consequently, the producer had to resort to many long shots to hold the full figures of the dancers. As a result much of the dance nuances were lost. Even on long shots, the dancers occasionally left the camera behind and a momentary shot of an empty floor went on the air.

The WRGB studio had only moderate success in telecasting the ballet adapted for television. Productions were rehearsed for

Harold Lang and Jane Deering appeared in this adaptation of "Spectre de la Rose" titled "Spectre de la Roseland" on May 5, 1946, danced in modern dress. The sequence was set to Gershwin's "Concerto in F"

cameras but in performance dancers did not stay confined to the chalk-marked floor space. Trained for stage routines, they covered so much territory that they were often out of camera reach. This experience showed the need for many camera rehearsals so that the cameramen will be as familiar with the routine as the dancers themselves. Thus the cameramen as well as the producer can anticipate the dancer's movements and be ready for camera takes.

An interesting technique to introduce the ballet line was found to be the oblique entrance—each dancer coming into camera for a momentary close-up, then whirling off camera, allowing viewers to see the dancers on close-up and at the same time creating an effective picture.

The ballet, folk dancing, rhumbas, tap dancing and oriental dances are excellent for television—the dances of the East particularly, since much of the rhythm is expressed by hands and arms, allowing for close-up camera work.

About one-third of the dance programs offered over the Schenectady station were rated as "good" by televiewers. Tap, ballet, square dances, jitterbugging and acrobatic dancing were particularly enjoyed. Acrobatic dancing can be televised effectively since the dancer's movements are usually spectacular and performed on the proverbial "dime." In fact a camera eyeview of an acrobatic dance is more revealing than a stage performance.

In a special dance program, a pony chorus dressed in brief shorts and blouses went through their "Rockette" routine and presented an engaging floor show from the studio point of view. But the television camera with its intimate picture quality emphasized the girls' bare thighs in panning shots and gave the routine a burlesque flavor. This is a point producers must watch for in dance programs.

Both lighting and stage sets are important factors in any television program but lighting is even more important for modeling, silhouetting and highlighting dancers. The problem of spotlighting dancers must be solved. Lightmen must be rehearsed and cued for every dance for good picture results to prevent light flares from getting into pictures when cameras are being panned rapidly to follow a dance. Lightmen must be on their toes to avoid this.

Stage settings for a television dance program can use a stylized background to give the effect of a Grecian garden, a simulated night club, or simple drapes. For ease of

"Crime and Punishment" by Dostoevsky was adapted to video for performance on September 29, 1946. Dancers are Fred Danieli, Joyce Hill and Francisco Moncion, recruited from School of American Ballet.

camera coverage the studio floor has been chalk-marked for the dancing area but artists invariably go off set. The floor itself can be utilized as part of the dance setting. (*Ed: This has been done successfully at WCBS-TV.*)

Each dance program telecast has emphasized the need for a choreography especially designed for television. Basic television dance technique should conform to these factors:

The dance routine should be planned for camera performance in a confined space, limiting sweeping horizontal movement.

The choreography of the ballet, folk dance or chorus routine should be designed for close-group action and for camera close-up.

Theme interest in the ballet can be sustained by the premiere ballerina or by singling out specific couples for close-ups. Long shots of groups show the over-all effect of the dance but lose interest if held too long because of the inability of viewers to see details. This limitation of the long-shot must be considered and used in intriguing picture sequences with close-ups and medium close-ups of solo dancers or individual line members to personalize the dance rhythm.

Vertical movement, such as tossing a partner into the air or jumping, cannot be covered adequately by the television camera

without perfectly timed rehearsals and performers adhering to the routine established. What generally happens even in long shots is a momentary view of disembodied feet or torso until the dancer lands into the picture. This adds an unintentional grotesque note to skirts for the hula, native dress for folk dances and gay costumes for chorus routines, add to the visual interest of the performance. Costuming a chorus requires particular attention. What may look pleasing on the studio floor may be turned into burlesque by the

Katherine Dunham and company recreated authentic Haitian voodoo rites in video appearance over WCBS-TV, on February 15, 1946, titled, "Story of a Drum."

Pearl Primus dancers (opposite page) in a video appearance of "Legend," set in an African village. Dances showed not only aesthetic, but social content.

a difficult and probably well-executed step. The director of the dance must consider this restriction in conforming the art of the dance to television.

Solo dancers are easier for the camera to follow even with modified night club or stage routines. When they are trained with special television routines they should be definitely video appealing.

Costuming is important. Costumes should lend grace and beauty to the dance and should accent the flavor of the music. The picturesque costumes worn for most dances, such as the colorful Cuban costumes for the rhumba or the conga, the Hawaiian grass intimate television picture.

Dance programs must be rehearsed before the cameras. The cameramen should know the routine as well as the artists so that they can anticipate the dancers' movements.

Television and the dance present a mutual challenge: The television producer must evolve a camera technique to catch all the nuances of choreographic movement; the dance finds its challenge in the limited field of the television camera. What is certain to evolve is a new dance form, one that is intimated, personalized and acceptable to all members of the family — the viewing audience.

DATELINES

LONDON

OKLAHOMA! is a smash hit in London. Since it opened at the Theatre Royal Drury Lane on April 30 it has been drawing the biggest crowds and longest queues that have been seen at "the Lane" since Massine's Ballet Russe de Monte Carlo was there in 1938. Critics and public are, for once, unanimous. First night reviews were typically headed "Oh, what a beautiful evenin'" and "O. K. — Oklahoma!" Bouquets went not so much to individuals as to the whole young, enchanting, exuberant company.

The Sleeping Beauty has now been danced over 100 times by the Sadler's Wells Ballet at Covent Garden since its revival in February, 1946, which means that about 200,000 people have seen it. This season Moira Shearer and Beryl Grey have shared the role of *Aurora* with prima ballerina Margot Fonteyn. Michael Somes has danced *Prince Florimund* with conspicuous success and Pamela May is the company's best *Lilac Fairy*.

Massine is remounting his *Mademoiselle Angot* (done originally for Sadler's Wells) Margot Fonteyn, Pamela May and Julia Farron will share the role of *Soubrette*, danced in America by Nora Kaye, and Michael Somes will have the Eglevsky part. For the autumn season revivals of De Valois' *Job* and Ashton's *The Wanderer* are scheduled, while Robert Helpmann plans a new ballet called *Corroboree* based on dances of Australian aboriginals.

Nana Gollner and Paul Petroff, appearing with International Ballet, have been giving everyone a lesson in impeccable supported adagio in both *Swan Lake* and *Coppelia*. Illness prevented Gollner dancing more than a few nights during the company's London season and the projected revival of Petipa's *La Bayadere* has been temporarily abandoned.

During their May-June London season Ballets Rambert were due to present two new ballets: *Plaisance* by Walter Gore to Benjamin Britten's "Matinees Musicales" in costumes by Harry Cordwell; and *The Sailor's Return* by Andree Howard, a ballet based on David Garnett's novel of the same name with specially composed music by Arthur Oldham and decor (as well as choreography) by Andree Howard.

With the engagement of *Annie Get Your Gun* for the London Coliseum it seems unlikely that Colonel De Basil will be able to bring his company to that theatre this summer. Original Ballet Russe is not expected here now until the autumn at earliest.

Photo: McGill

From left to right in the mirror: Andre Eglevsky, Anton Dolin and Alicia Markova in initial rehearsal for "Pas de Trois" the Jerome Robbins' ballet for Original Ballet Russe, at the Elaine Arndt Studio in Grosse Pointe, Mich

PARIS

Renée Jeanmaire, formerly of the Paris Opera, and Skouratoff, excellent Russian dancer, gave a recital of classic dancing at the Salle Pleyel. Ambitious program, whose principal number was "Aubade", a ballet to Poulenc music for which Serge Lifar composed the choreography, demanding perfect technique and plasticity . . . Lifar himself was banned in Toulon when President Auriol attended a performance of the Monte Carlo ballet in that city; Lifar is ballet master of the Monte Carlo opera and had personally organized the gala in Toulon . . . The famous dancers of the Bal Tabarin will be the stars in a new French film now being made at the Billancourt Studios, an operetta whose music is written by the American composer Robert Stolz; some of the scenes will be taken in the Bal Tabarin itself in Montmartre . . . Janine Solane and her "Maitrise" of the Dance, including a corps of 60 dancers, has just given the 17th performance of Beethoven's "Pastoral Symphony" at the Palais de Chaillot; with the background of the great organ, this is most impressive. Solane's ensemble work is extremely fine . . . A group of very beautiful English dancers has been selected from among 300 candidates and is appearing at the Paris Lido every night; these eight Mears Felton girls are all between 18 and 20 years of age, measure 5 feet 7 inches, and are expert tap, ballet and acrobatic dancers; the "baby" of the group is said to be a champion swimmer who also hopes to give swimming demonstrations while in Paris . . . An international corps of dancers is appearing at the Chatelet Theatre in a revival of Johann Strauss' "Valses de Vienne"; among them are Mary Jane Shea, Helen Komarova, Christiane Hubert, Josyane Lauvray and Catherine Douboujinsky . . . Another young Anglo-American dancer, who has taken the name of Nicole France, daughter of a well-known newspaper couple in Paris, has been selected for solo dancing in classical numbers at the "Travail et Culture" dance evenings which are accompanied by talks on the art . . . A revival of the "Coq d'Or" at the Paris Opera is preceded by the Vincent d'Indy ballet "Iskar"; the choreography is not remarkable, but Mlle Bardin is statuesque and even scuptural in her role . . . The Ballets des Champs-Elysées has just held tryouts for new dancers. Roland Petit and Boris Kochno have just come back from a study-trip to America . . . Alexandre Kalioujny has been engaged as "danseur étoile" at the Paris Opera, and he will be Toumanova's partner in the Balanchine ballets. Last year he was with the Monte Carlo ballets and he also had a recent season with Lifar in London.

MEXICO CITY

Biggest excitement in the entertainment world here now, is the three weeks' engagement of Katherine Dunham and her *Tropical Revue*, brought to Mexico by the American Theatre. This new venture of three young ex-G.I.'s, Melvin Parks, Sam Pearce and Martin Holman, lost money for five weeks, on five good dramatic shows from New York—chief reason, the English language in the theatre too difficult for even English-speaking Mexicans. Now, however, the Dunham show in its second week is still packing them in, and the young impresarios have found that dancing, when it is good, will always draw a crowd in Mexico.

M. G. M.

GENE KELLY touches his toes in "Living in a Big Way," his first picture since his release from the Navy. In this M. G. M. feature he appears in solo, also with Marie McDonald, with Jean Adair, and with a pup of disputed ancestry.

Katherine Dunham's *Tropical Revue* is a pot pourri, more or less the same show she was presenting in a New York night club. Many are disappointed that Dunham is not giving us more of the ritualistic dances—there are only two such numbers on the long program—but the crowd as a whole is well satisfied with the variety of entertainment in the revue. The dancing is excellent, especially that of the men, the costuming effective, the show stylish and fast.

There is a persistent rumor that we cannot pin down to a certainty, that a new ballet with Mexican motif, probably from Vera Cruz, is being written especially for Katherine Dunham, here in Mexico. The names of several different artists have been mentiond in connection with it.

The American ice revue, *Holiday on Ice*—billed here as *Symphony on Ice*—is now playing at Mexico's big stadium, enraging the citizens of that section of town by increasing the acute water shortage. Always skimpy on water, the city is skimped even more at the end of the dry season, making it a poor time to divert the small remaining supply in order to flood the stadium for skaters. The show is drawing fairly good crowds, but might draw more if it were not running simultaneously with the Dunham show — and if we had a larger supply of ready water to freeze.

New widely-acclaimed tap marvel, Vilma Sherry, who recently appeared at Latin Quarter in Chicago, is a protegee of tapmaster Jack Stanly.

Next thing we have to look forward to is the coming of the Ballet Russe de Monte Carlo, around the first of June. It is billed to play at the old Iris Theatre — where American Theatre is now presenting — instead of at Bellas Artes, which Ballet Theatre always filled to overflowing. The Iris has about two thirds the seating capacity of Bellas Artes.

CHICAGO

George Tapps is successfully headlining the show at the Rio Cabana. One of his subtleties includes no announcements for his numbers, if they're good dances, they explain themselves, and his do.

The final program of the University of Chicago's series was held on May 25 and included works by three Chicago choreographers. Bentley Stone arranged "A Little Night Music" a classical ballet to the music of Mozart. Walter Camryn did his one-man bit of Americana, "Dangerous Dan McGrew". "Inquisition" was a highly dramatic ballet, choreographed by Romola James to music by Granados and with decor by Stanley Mitruk.

MONTREAL

STEPHANIE ANTLE, a leading member of the corps de ballet at the Radio City Music Hall, has been engaged as soloist for some of the productions of the noted Theatre Under the Stars series of operettas in Vancouver this summer. Aida Broadbent, of Hollywood, and Broadway productions such as *Son of Norway*, *Gypsy Love*, and the *Red Mill*, will do the choreography for some of the productions. Miss Antle, Vancouver born and trained, will appear through the courtesy of Radio City Music Hall, and will be making her debut in a starring role in Canada. Recently soloist at the Rockefeller Center mammoth theatre, she is another example of the brilliant dancers who have worked their way up from the ranks at that institution, which include Nora

Lenare

Barbara Pearce, Vancouver dancer, now in her 3rd season with "Theatre Under the Stars," is leaving for England and the Sadler-Wells Company at the close of the season in Vancouver.

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MAURICE MORENOFF in his closing Montreal recital of the season, offered something new in his spectacles, when he designed his complete production as a practical example of the progress and development of a ballet school. Cleverly worked up from the preliminary classes, it was a shrewd combination of information and entertainment to the general public, and also a way to utilize his entire resources. He is to direct various pageants and mimed productions throughout the Province of Quebec, during the summer.

LES COMPAGNONS of Montreal, often called "Canada's national theatrical company", ended their season with the new Parisian fantasy by Obey, "*Les Gueux au Paradis.*" (The "*Poor in Paradise*"—not to be confused with the new French film, "*Les Enfants du Paradis,*" or "*Children of Paradise,*" which was banned in Quebec.) Elizabeth Leese, formerly of Trudi Schoop, did the choreoraphy.

VANCOUVER CIVIC BALLET SOCIETY—a dream which has recently become a fact. Now a fully incorporated and active group, the first full scale organization in Canada to promote the interests of ballet, has been functioning in Vancouver. This city has been called "*The Cradle of Canadian Ballet,*" by the English critic Arnold Haskell writing in the *London Dancing Times*, and the hand that rocked the cradle was California born June Roper. It is fitting therefore that this strong personality in Canadian ballet, who trained a flock of Vancouver girls such as Anna Istomina and Margaret Banks, should return to the scene. The new society is directed by June Crux, (née Roper.) Stuart MacKay, John Stewart, Ralph Hiltz, Pearl Stewart, John Allan Bourne, and the Canadian dancer Beth Lockhart.

NEW YORK

There will not be much dancing at the Lewisohn Stadium this summer, according to releases from the management, but what little there will be, will be super. Markova and Dolin are scheduled to appear in two evenings of ballet, dates to be announced.

* * *

continued on page 42

VERONINE

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THE NEW BALLET—KURT JOOSS AND HIS WORK by A. V. Coton, Published by Dennis Dobson Ltd., London

By Mary Clarke

In a season flooded with ballet books, The New Ballet seems the most likely to endure. Its author, A. V. Coton, brings to his task a finer mind than ballet critics are usually blessed with and also a very detailed knowledge of his subject. His book is a record, an interpretation and also a personal view of the work of Kurt Jooss — the only man who "has created what is recognisably Ballet, in our time, working outside the traditional line of development."

Coton traces the development of dance to illustrate "the necessity of Jooss" in a manner that is refreshingly brief and direct after the number of repetitive ballet histories we have had recently. Throughout the book he retains a rare ability to see the art of Ballet in perspective against the general condition of mankind and it is this quality which primarily establishes sympathy between his mind and that of Jooss whom he describes as "an artist who completely accepts the world as it is and does not incline wishfully to an age that is gone." It is also the attitude which has kept the main emphasis of Jooss's ballets on Content rather than (as with the classic ballet) upon the Form wherein they are expressed.

Coton pays due homage to the findings of Laban whose initial theories of bodily movement first inspired Jooss to give practical expression to his research. Indeed The New Ballet may be taken as fairly authoritative presentation of Jooss's chief aims and theories although, as in the exposition of all works of art, the ballets themselves must make a purely personal impact upon each spectator.

The book is most beautifully produced, containing many colour plates of designs by Heckroth, Zinkeisen and Bouchene, a detailed photographic record of the company's past and present repertoire, and many fascinating line and pencil drawings by Richard Ziegler.

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BOOKS

by Mary Clarke

BALLET ANNUAL — Edited by Arnold L. Haskell, published by A. & C. Black, Ltd., London

BALLET ANNUAL, as its name implies, is to be a yearly event. This first number is largely devoted to collating records of the war period and

Cover design on 1st issue of Arnold Haskell's Ballet Annual, an Adam and Black Publication.

laying a foundation for following years. Ruthella Wade, former Editor of Dance, for example, provides a check list of American Ballet during the period 1939-45 and P. S. Richardson contributes a chronology of English Ballet 1910-45.

Mr. Haskell reviews at length the outstanding productions of the year, including fairly detailed estimates of Ballet Theatre and Les Ballets de Champs Elysees. He also lists what in his opinion were the outstanding ballets of the year — Ashton's Symphonic Variations, Tudor's Pillar of Fire and, amazingly, Celia Franca's Khadra, done for the Sadler's Wells Opera-Ballet. Nora Kaye's dancing in Pillar is also included in the "best performances of the year." (The "year" in Mr. Haskell's case covers the period February to July 1946, but most of the other articles are considerably less up to date.)

The recording side of the book covers visiting as well as native companies, but interpretative articles center mainly on the Sadler's Wells Ballet. The book is copiously illustrated with four colour reproductions of decor and numerous photographs from America, France, Russia and Britain.

by Dorathi Bock Pierre

BALLET DESIGN—Past and Present by Cyril W. Beaumont, published by the Studio Publications, Inc., New York

REPORT of publication of a new book by Cyril W. Beaumont is always an event accompanied by eager anticipation in the dance world. Mr. Beaumont is unquestionably the greatest living ballet historian, and although he is highly opinionated, his books are always beautiful and painstakingly factual. Among my own personal archives are photographs of the front of his shop in London, taken at my earnest request by my G.I. Brother during the war.

Mr. Beaumont's latest publication is another memorable addition to the record of ballet. In 1937 he brought out a book "Design for the Ballet" devoted to ballet decor and costumes for fifteen years from 1922-37. Then in 1939 he published "Five Centuries of Ballet Design" as a companion book to the earlier work, tracing design from the Italian Renaissance to 1922. Both of these were splendid items. Now, in "Ballet Design — past and present" just published in New York, Mr. Beaumont has combined the material of the two earlier works in an augmented form with important additions.

Mr. Beaumont is an historian who takes infinite pains in assembling all of his material in chronological order, and his indexes are always an aid to the person seeking facts and information. The index to this book lists the contents under several heads: *Designers, Index to ballets, Ballet companies — composers — choreographers, etc.*

Preceeding the plates are nineteen pages of the history of ballet design. The student of ballet will learn here the origin of many things which are taken for granted in ballet today. The beginning of ballet itself and how the dance technique was influenced and developed by the design created by artists employed by the royal courts of France, Italy and Russia. The legitimate theater also took many cues from ballet design. In these pages, too, is brought

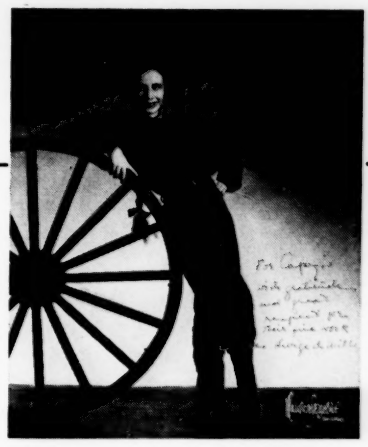
out clearly how important artist's designs are to the success of ballets, and how great was the influence of choreographer-dancer Michel Fokine in the use of true instead of fanciful design.

It is interesting to note that in modern ballet the English have long made use of native artists, whereas in the United States European designers have held the field over American artists whose work in every instance is outstanding when given competitive opportunity. Mr. Beaumont gives only one brief paragraph to American designers though history will show their influence to be considerable; but he does give special acknowledgment to the American Doris Niles and Serge Leslie for use of their collection of ballet prints and engravings.

The historical introduction is followed by the main body of the book consisting of 215 pages of plates, starting

with the well-known print of Beaujoyeux's "Ballet Comique de la Reine" in 1582, and ending with John Piper's design for "The Quest" and Doris Langley Moore's design for "Farie Queen" two English ballets presented in 1943.

In between is such a wealth of interesting and beautiful plates, 48 of them in full color, that this book, of great educational value, may also become popular as the dancer's picture book, for all dancers and designers will find in these pages ideas for inspiration and for literal translation to today's stages.



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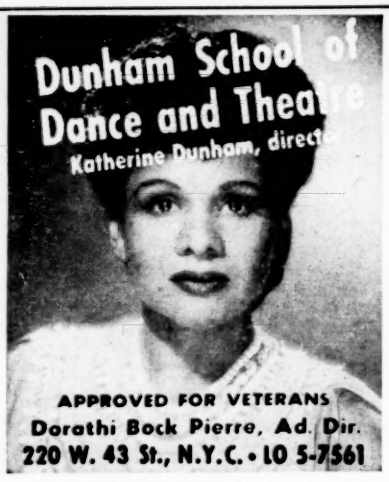

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REVIEWER'S STAND (SEVERIN)

continued from page 7

of a small animal) are present in the work. Its immediate impact was far more powerful than most Graham ballets I have seen, partly perhaps because of Schuman's nerve-wracking score, which quite appropriately set my teeth on edge, with morbid repetitions conveying the inexorability of fate and its moody, tragic coloring like that of the composer's score for *Undertow* and Schoenberg's "Transfigured Night." Noguchi's set seemed likewise suitable if somewhat indescribable.

Yet after the performance, in the cold gray drizzle of the Cambridge evening, I began to ask myself some questions. I wonder why Graham had insisted on so many repetitions, why, that is, the work could not be made doubly effective by judicious pruning. Why, for example, had she included so many tortured interludes in and around Noguchi's version of a bed (whose structure, by the way, resembled a rather bony pig sty)? Was there any need to hammer home every point not once but over and over again? And with not the slightest hint of irony or subtlety or intellectual sophistication?

At the same time, paradoxically, why erect a barrier of puzzlement and misunderstanding between herself and the audience by using absurd symbols and other such devices? They practically sit right up and cry out loud for reaction from the mind rather than the heart. They are like the superfluous adjectives and adverbs of adolescent writing.

I asked why the character of Oedipus, the crucial figure in the legend, was unconvincing in the ballet, why his relationship with Jocasta was devoid of real dramatic conflict, so that only she came through clearly. Was it not, after all because Graham fails to recognize that her art consists of more than self-expression, that the interrelationships of all her characters must be something different from what might prevail among a school of fishes?

And finally I wondered if the portentous gloom of all her recent works does not show a lack of perspective, a blind preoccupation with herself and the troubles of our times. They are remarkably akin to the psychoanalytic introspection of Joyce, the naturalism of

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Faulkner, the hopelessness of Existentialism, the predestination of Kafka — all, in effect, Graham's literary gods. Of course in this respect she is running with the crowd. Well, I believe that newer exciting spirit is stirring in the world. Maybe Graham will eventually even become one of its prophets; it's more likely she will fall by the wayside if the stimulus for *Night Journey* is sustained for long.

TRUDI SCHOOP and Company
Ziegfeld Theatre, April 20

MANY YEARS AGO, one of history's innumerable German General Staffs set out to analyze why it lost a war. Thorough investigation revealed that one reason was its lack of humor, and forthwith it began adding French war cartoons to its soldiers' manuals. One of them went like this: Peering through a gaping hole in the side of a house, a Frenchman was exclaiming to the owner inside — "Oh, ho! So a mosquito blew in!" Appended to the balloon was this note from the general staff: "It was not a mosquito. It was a shell."

My only excuse for repeating this story is the parallel between the military mind at work and Trudi Schoop's nine-scene comedy called *Barbara*, which she presented for a matinee and evening at the Ziegfeld in her first New York engagement in seven years.

For one thing, *Barbara's* comedy is fully as explicit as the military men's. P.S. Second, the humor is no more funny to begin with than the old French cartoon. And third, the proceedings bear the unmistakable mark of Europe, post World War I. The two-piano score resembled the musical hash accompanying an ancient Chaplin silent; ditto the pathetic production effects. I think you get the picture.

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REVIEWER'S STAND (HERING)

continued from page 7

as Juan, Yerma's husband; Doris Goodwin as a Woman with Child; and Miss Bettis as the protagonist.

Miss Bettis has transformed *Daisy Lee*, formerly as solo with off-stage voices, into a solo with incidental characters. It is no improvement. The added danced parts in this taut drama of a woman's thoughts after the burial of her drunkard husband are hastily conceived and contribute nothing to the revelation of the principal character. The dance is still Miss Bettis's free-for-all. She pounds an unsuspecting piano stool, scarches frantically for a lost melody on the piano, utters superdramatic verbal response to the off-stage voices, and proves what we suspected long ago — that *Daisy Lee* is outwardly wildly dramatic, inwardly quite empty.

It added particular point to the final number, *Theatrics*, a broad lampoon of the theatrical performer who relies on the spectacular to impress his audience. It really seemed as though Miss Bettis were poking fun at her own dramatic excesses in *Daisy Lee*.

Piano accompaniments by Leo Smit and Paul Benet were, as usual, top notch.

LETICIA, RAGINI DEVI, GINA, MICHIKO, LOKELANI
Barbizon Plaza Theatre, April 15

THE GREAT GOD KRISHNA would surely have raged at the prospect of sharing a dance program with a chorine version of "I Wish I Could Shimmy Like My Sister Kate." Yet that's exactly what happened on the pot-pourri dance recital of Leticia, Ragini Devi, Gina, Michiko, Lokelani, and others.

Members of Krishna's Hindu realm were performed by Ragini Devi. Here is a scholar with great affection for the philosophical dance of India. Her material smacked soberly of authenticity. Her costumes were breathtaking creations. But unfortunately, a good scholar does not necessarily make a good dancer. Ragini Devi lacks both the appearance and the projection to market her esoteric wares effectively.

Leticia, on the other hand, makes undue compromises with the demands of

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the theatre. She forgets that an audience that will wend its way to the Barbizon on a weekday night and wait far too long for the program to begin is seriouly interested in ethnic dance and would accept her Balinese, Burmese, Javanese, and Siamese material in versions closer to source. Yet her material did not lack in interest simply because it is so difficult to find even diluted versions of the various types of dance she included. But why she had to finish the program with four hip-wagging, high-kicking so-called "modern" folk song-dances to ear-splitting jazz records is something we'll never comprehend.

They formed a raucous contrast to the dainty, precise pantomime-dances of Michiko, whose Japanese portrayals were the high spot of the evening and proved that authenticity is no enemy of interest when it is employed by an artist.

HADASSAH, Lecture Demonstration
New Dance Group, May 4

IT IS RATHER unfortunate that the New Dance Group allotted only one evening to Hadassah and Milton Epstein for their excellent exposé of Hindu, Balinese, and Javanese Dance. It forced them to chose very much at random from their vast store of knowledge of the dance lore of these three countries. But they did an admirable job with the time at their disposal.

Mr. Epstein read exceeedingly well-organized notes on the Hindu dance, describing the characteristics of the various regions in India, the philosophical and religious background of the dance. and the basic gesture vocabulary. Hadassah illustrated the latter most charmingly and performed several numbers in both heroic and lyric vein.

The Javanese and Balinese idioms were treated in the same manner, with Hadassah contributing one solo for each.

Let us hope that next season the New Dance Group will sponsor an extended series for those who found much value in Mr. Epstein's enthusiastic and scholarly approach and Hadassah's very real artistry.

GWYN FERRIS
Studio Theatre, April 27

SEEING GWYN FERRIS made us long wistfully for Fanny Brice's *Spring Dance*, Sybil Shearer's *Spanish Reversal*, and a few of the other really

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funny parodies that we've stored away to evoke a furtive chuckle in an off-moment. Miss Ferris's concert was one of those off-moments — so far off, that we're still looking for the laughs we couldn't muster up while attending it. The funniest thing about the recital (and it was meant to be funny) was the audience, a claque of apparently normal young men who burst into wild laughter every time Miss Ferris tripsed across the stage — lay on the floor and waved her shapely legs — or lost part of her costume. And they stamped their feet like a herd of Flamnco dancers just let out (and don't ask from where!).

Miss Ferris's concert was all very informal. So much so that we felt like taking off our shoes and curling up with our dog-eared copy of *Hecate County*. Between numbers the audience was kept conscious with selections hazily played by a phonograph and during the numbers by gestures played by a pornograph. The intermissions for costume change were so long that we strong suspect she slipped out for a short or and left her friends (we're the sole exception) to applaud the stage he while they went about their work.

Someone later told us that the whole thing was a gag . . . and we did!

New York Datelines

continued from page 34

Science Research Associates of Chicago have filled a much needed necessity in the occupational research field by publishing a brief on the dance profession for veterans and young people who may want to get into the field. Occupational Brief No. 191 may be obtained by sending fifteen cents to Science Research Associates, 228 S. Wabash Avenue, Chicago, Ill.

* * *

The nags ran Jack Stanly's way at the Irish Sweepstakes last month. Jack and the Stanly School business manager, Freddy Chomiak, cashed in to the tune of 85 pounds sterling.

* * *

DANCE Staff Photographer Walter E. Owen appeared as lecturer on April 10th before the Brooklyn Institute of Arts and Sciences. His subject was Composition in Photography.

* * *

All roads will lead to Prague this summer if plans for the World Youth Festival are consummated. Plans are in process now for representation from American dance. A committee under the chairmanship of John Martin is hard at work organizing such representation. The American troupe will appear in jazz, square dances and other examples of Americana. There will also be participation in the fields of drama, music, sports, film and art. Among the sponsors in this country are Louis Untermeyer, Thomas Mann, Helen Hayes, Cornelia Otis Skinner, Ingrid Bergman.

* * *

Rosario and Antonio are again the winners of the annual popularity contest conducted by *La Prensa*, Spanish

language newspaper, in New York. This will make the fifth consecutive year that they have won the silver cup. The cousins are scheduled to appear this summer at the Teatro Colon in Buenos Aires with a local ballet company, and thereafter they will go to Europe in the Fall, for the first time since before the war.

* * *

"African Interlude" a benefit show for a campaign drive to raise $25,000. for the African Academy of Arts and Research was produced at the Hotel Diplomat on May 7th. Among the artists who danced were Asadata Dafora, noted exponent of African dance from Sierra Leone, in "Yuroba Ceremonial Dance", and Claude Marchant, brilliant modern dancer, who is a former member of the Katherine Dunham company and who has recently

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been seen in "Showboat" and in "Spring in Brazil". Also appearing on this program was Alma Sutton in an original "Eccentric Dance". Miss Sutton has appeared at Cafe Society Uptown.

* * *

An International Dance Festival, dedicated to the ideal of one world, was held at the New School for Social Research on May 20th under the auspices of the Associate Members of the New School. Dancers from Palestine, Arabia, India, China and Mexico took part, among them: Zamira Gon, Gina, Lakshimi, Wasantha Wana Singh, Tai Ai-

Lien, Josefina Garcia and George Philcox.

* * *

Ida Meged, Palestinian dancer, composed the dances for the Pargod production of "Shylock, '47" a modern adaptation of the "Merchant of Venice" which will be showing at the Master Institute on 103rd Street between May 31st and June 8th.

* * *

Tony and Sally De Marco unlimbered at the Persian Room of the Hotel Plaza last month with the Fred Astaire "Swing-trot" "Tea for Two", and two popular Brazilian dances, "Jaropo" and "Bambuco".

Beatrice Kraft launches a summer show at the Riviera. This *exotique* will be seen in a repertoire of Hindu dances a la jazztime.

* * *

The Ethnologic Dance Center's calendar for June promises well, as may be seen below:

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June 19—Gauba's Journey to Paradise, La Meri and cuadro flamenco.
June 26—La Meri in a solo program of "Dances and Costumes around the World".

* * *

Saturday night "POP" concerts at Carnegie Hall during May were greatly enlivened by the presence of Tashamira on May 24th and on May 17th, the "Night of the Americas", by Rozzino and ensemble. The trio danced the opening of Act 2 from "Carmen" with Maclovia and Rozzino as the gypsy dancers, and Pastora in the role of Carmen, the vocals being rendered by her castanets. Maclovia is the sister of no less a dancer than Antonio of Rosario and Antonio fame. Assisting these artists on the concert of the 17th was

Tina Ramirez, 17 year old daughter of the Spanish torero, Gaonita.

* * *

Trudl Dubsky, Viennese dancer and choreographer, who, like Paul Szilard, had the unique experience of living under Japanese dominated Manila during the war, did the ensemble dances for the presentation by the Erwin Piscator's Dramatic Workshop of the New School for Social Research of Jean Paul Sartre's play "The Flies" on May 14th. Miss Dubsky and her husband Mr. Herbert Zipper, eminent Viennese conductor, are in this country to help in the organization of the Philippine Foundation of America, the major project of which is to erect in Manila an art center for dance, drama, music and the fine arts.

* * *

The Department of Education of the American Museum of Natural History held an informal reception in honor

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of the artists who have appeared in the whole-year-around program at the Museum entitled "Around the World with Dance and Song". The reception was held on May 20th in the Whitney Bird Hall, conspicuously devoid of mammals, prehistoric mounted reptiles or stuffed birds.

* * *

IRIS MABRY appears at the Studio Theatre in a program of modern dances on June 5th, with music by Ralph Gilbert.

* * *

La Meri will give a series of lectures in June on Tuesday nights at 8:00 P.M. at an admission of $ .90:
June 3—The Dances of India
June 10—Practical Choreography
June 17—Dances of Spain
June 24—Dances of the East

* * *

FRANCES MASIN and MARION SCOTT, modern dancers appeared in a recital at the Studio Theatre on May 25th.

* * *

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The American Theatre Wing School for professional veterans, will give a ten-week summer course, with approval of the V.A. The Wing has secured the services of Martha Graham, Hanya Holm, Jose Limon, Charles Weidman, Peter Birch, Ernest Carlos, Roland Guerard, George Chaffee and Mme. Fokine. Two special courses in applied dance are also featured: Body Building for Actors, taught by Lucas Hoving, and Dance Fundamentals for Actors and Singers, offered by Kathleen O'Brien.

* * *

SCHOOL and CAMPUS

The Theatre for Children and Young People will give performances at the Central High School for Needle Trades June 6, 7 and 8. The featured dancer will be Simon Genovart who appears through courtesy of the Shurman School of Dance.

* * *

The French Folklore Society presented its tenth annual concert on May 9th at the McMillan Theatre of Columbia University. Contributing groups were the Dance Group of the French Folklore Society, the French Folklore group of the New Jersey State Teachers College and the Dramatic Group of the

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* * *

Aubrey Hitchins threw open the door of his new New York school on May 12th . . . Margaret Craske is a new faculty member on the staff of Ballet Arts, for the month of June only . . . Roland Guerard is a new member of the faculty of the School of Dance Arts . . . Former recitalist-world traveler and writer Eileen O'Connor opens a school for ballet in New York next month.

* * *

A demonstration of student work in ballet and modern dance by the pupils of Frances Masin will be held Sunday, June 8th at the Washington Irving High School.

* * *

Students of the Olga Tarassova New York school appeared in their annual school performance on May 25th at the New York Times Hall in Glazounoff's ballet "The Four Season" and other divertissements.

* * *

Two gala performances by Ballet Soiree, Washington, D. C.'s own little ballet theatre under the direction of Marion D. Venable graced the Spring season in that area. A local cooperative venture, the company includes advanced and professional dancers whose aim is to establish a ballet company of first rank in Washington. The May 11th and 12th performances at the Cafritz Auditorium were ambitious and on a high professional level, despite the youth of some of the participants. Olga Ley designed costumes for the ballets which numbered "Fantasie Caucasienne", "Promenade au Parc", "Reverie de Printemps" and "Amour a l'Ecole de Danse". Choreography for all ballets was composed by Marion D. Venable, a teacher of more than local fame.

* * *

The Fiesta de las Americas, held last month at the Orange Bowl in Miami, unveiled a 12 year old whiz by the name of Florence Taylor, who, mark our words, is going to be heard from a lot. Little Miss Taylor, a pupil of Jack Stanly, who taught her down Florida way, has been dancing since she was four, is equally at home in tap, ballet and Caribbean dances.

* * *

The Alumnae Association and members of Steffi Nossen's Teen Age Dance

Workshop, and the students of the Steffi Nossen School appeared in performances in their local communities, as follows:
Larchmont-Mamaroneck: May 23rd, Mamaroneck Jr. High School.
Scarsdale: May 24th at the Scarsdale High School.
Pelham: May 29th at the Pelham Memorial High School.

Young American composer Jess Meeker wrote a special score for the opening dance on the program. "Gateway to Learning", a newly choreographed ballet on education, with music

Loukia, who dances Greece and hails from Greece, made her first New York appearance in solo performance at the Carnegie Chamber Music Hall.

especially written by Sybil Mandel, was performed by a host of over fifty youngsters.

* * *

CONVENTIONTIME

For the first time since before the war, the DANCE EDUCATORS of AMERICA, Inc. will hold a four-day convention with a superb faculty and all-recital material at the Hotel Henry Hudson in New York City from July 27th to August 3rd. A separate ballroom session will be held at this time.

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Paula Nelson writes from the Islands of an upsurge in native Polynesian arts, of the revival of interest in ancient dances and modern, of hope for the future of Polynesian dance.

Plus . . .

Sparkling, witty story interviews by CONSTANTINE on Lotte Goslar entitled "DANCING CLOWN", by W. G. RAFFE on the new star of the Spanish dance on the continent, Angelo Andes; comment on Ballet Society and other recitals of the season, pictures and news from Copenhagen on the choreographic competition and informal pictures of dancers at home and abroad.

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FOOTNOTES

BALLET THEATRE FOUNDATION IS BORN . . . . .

Because production and operating costs of a ballet company have risen these days beyond hope of reimbursement from the low-scaled ticket prices that are in demand now, an organization known as Ballet Theatre Foundation, a tax-exempt, non-profit corporation, has been established for the purpose of assuring the maintenance and continued presentation of ballet in America.

The Foundation proudly names itself after Ballet Theatre as the native company most worthy of support, as it has, indeed, demonstrated its ability to produce ballet on a high artistic level, despite the prevalence of pandering to vulgarity, conspicuous in some of its contemporaries.

Mrs. Wales Latham and Carleton Smith are co-founders of the organization, which was organized from a group of men and women everywhere in the country who are deeply interested in the cultural future of the arts, and who desire to establish ballet as a phase of cultural life, on a plane equal with music, painting and the theatre.

What the Metropolitan Museum is to art, what the Metropolitan Opera Association is to opera, what the National Theatre Academy is to theatre, that is what the Foundation may mean to the future of ballet.

Among its founders are Aaron Copland, John Alden Carpenter, Leonard Bernstein, Jo Mielziner, Mrs. Efram Zimbalist, Joseph Clark Baldwin, Henry Clifford, John F. Wharton, Mrs. Louisine Tcherepnine and Mrs. Alexander McLanahan. From this list and others in the field of music, theatre and art will be set up an Artistic Council, as well as a Board of Governing Trustees, both now in process of formation.

Clearly, subsidization of the arts is still a necessity in this country, since popular demand and/or appreciation has not quite reached that stage in its evolution where it can or will support even the finest in ballet. But there will come a time. . . . .

"THERE IS DANCING IN THE TEMPLE . . . ."

Ruth St. Denis revives the religious dance in her institution, the Church of the Divine Dance, in Los Angeles, and from France we hear that there appears to be a strong renaissance of religious dancing in churches. The sisters Foatelli, who have written books on some of the religious dances, are among the leaders of the movement. Already there is in existence a medal representing Notre Dame de la Danse, which is blessed by the Church.

Eyebrow-lifting individuals will pause and remember that from earliest times the church has been a source of inspiration to the dance, as well as its arena and theatre. Even in modern times, such churches as the cathedral in Seville conduct high masses during Holy Week replete with choreography in the form of "Los Seises". And — to come closer to our American religious background, such sects as the Shakers indulged in a primitive form of dancing "to shake themselves free of sin", to purify themselves in the sight of God.

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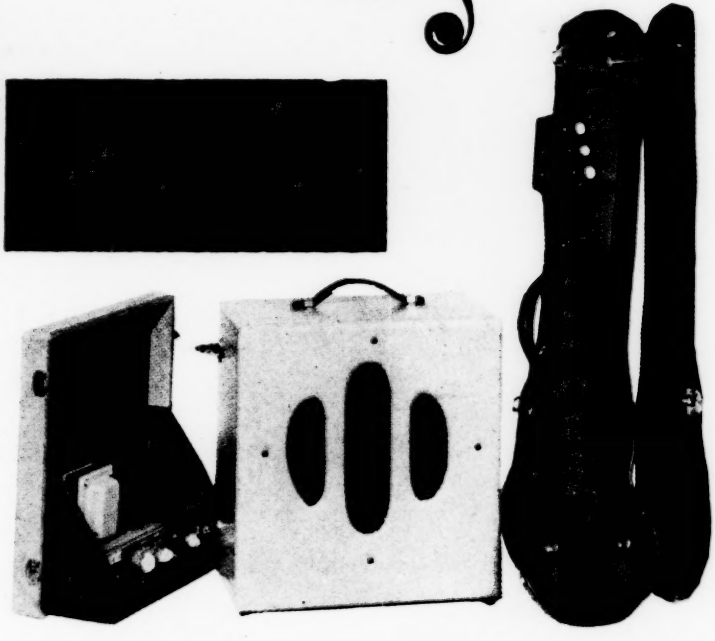

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Do not look for last month's "Notes in Passing" either this or any month to come, readers. We cry the passing of "Notes in Passing", all that is mortal of which may be found in another monthly called "Arts and Architecture", the editors of which have mournfully but sharply pointed out that theirs preceded ours by some eight years. Our "notes" defer to their "notes", readers, so behold the graceful passing of ours this passing fair month of July, 1947.

Now usher we in, with tripping step and lively air, a department which boldly bears the brave and hallowed name of "VIA THE GRAPEVINE". With pardonable optimism we look forward to the long life of the "GRAPEVINE" *sans* fear of rebuke from *its* predecessor, which belonged to the venerable "American Dancer", an ancestor of our own "DANCE". Unless we receive communique from the hereafter to which all good publications go when they die or merge, we can assume that the *ancestor* "Grapevine" smiles upon the *newborne* "Grapevine" with charity and salutary benevolence.

The "Grapevine" venture forth, therefore, a reporter and (within limits) a commentator on the passing scene.

One side, everybody—HERE GOES!

* * *

COPENHAGEN PRIZEWINNERS

The international choreographic competition held in Copenhagen during June, which was sponsored by the International Dance Archives under the directorship of Rolf de Mare and Pierre Tugal, has borne some interesting fruit. Full story with pictures will appear in the September issue of DANCE. Herewith, according to dispatch just before going to press, are the winners:

1*st prize* to JEAN WEIDT of the Ballet des Arts of Paris with his expressionistic *La Celulle*, music by Jean Damais, with original masks and costumes. Of the many fine movements observed, there is room only for mention of that of the worms which arose from the bowels of the earth to torment the protagonist.

2*nd prize* to IVO CRAMER of Sweden for his religious piece, *The Message*, mimed and danced to music of Gluck and Handel.

3*rd prize* to MAGGIE GRIPPENBERG for her abstract ballet, *The Mislead.*

4*th prize* to BORIS MILEC of Czechoslovakia for his *Jamais La Guerre*, a work beautifully danced, but unhappily a plagiarization in theme of Kurt Jooss' *Green Table.*

Prizewinning themes do not seem to suggest any great departure from convention, but story by DANCE'S Copenhagen correspondent will hold the competition and decisions up to fine scrutiny.

* * *

AT THE DOUBLE CROSS-ROADS

Ballet Theatre, which had a verbal contract with the management of the Royal Opera, Covent Garden in London for a summer season, will simmer this summer at home, while in its place, the Original Ballet Russe plays Covent Garden with a preponderantly English personnel.

Not *too* original sleight-of-hand switch (for Original Balle Russe) has been ascribed, among other causes, to steep transportation costs. Remnants of tattered De Basil company sailed from New York for London early in June. Among American dancers who have contracts are HELENE CONSTANTINE, JUNE MORRIS and former Met soloist SIDNEY STAMBAUGH.

What Ballet Theatre will do this summer is not yet known, but some of its component parts are going briskly about business of their own.

On June 16th NORA KAYE and IGOR YOUSKEVITCH flew to New Orleans for an appearance with New Orleans Symphony Orchestra.

* * *

American ballet exports to France proceed apace, unlike those to Covent Garden. The indefatigable Marquis de Cuevas, scorning budget, imports dancers as if they were so many heads of lettuce, not to mention an increase of 100% in salary to all French members of the Nouveau Ballet Russe de Monte Carlo. We smell a macchiavelian intent to promote good will on the part of the native contingent toward the imported, in that last move of the macchiavelian Marquis.

On June 7th the following flew to Paris in time to appear in Monte Carlo on the Prince of Monaco's 75th Anniversary Jubilee program:

YVONNE PATTERSON, WILLIAM DOLLAR, SVETLANA BERIOSOVA, NICHOLAS BERIOSOFF, SHAUN O'BRIEN, CAROL PERCY, PETER HOLMES, ETOILLE DE BARONCELLI, LILLIAN (OKA) TCHERKASKY, and company executive ALEXIS TCHERKASKY.

ANDRE EGLEVSKY left for Vichy on June 22nd and was followed on the 25th by (definitely) CLAYTON COLE, DAVID RAHER, NATHAN BAKER, SERGE ISMAILOFF and (rumoured) ROSELLA HIGHTOWER, YURA SKIBINE, MARJORIE TALLCHIEF and KATHERINE LEE.

This will mark the presence of two Tallchiefs in France; the other, sister Maria, is appearing at the Paris Opera.

De Baroncelli and Baker are both former members of the International Ballet. Baker resigned his place with *Brigadoon* to go to Europe.

The Beriosoffs are father and daughter.

Other rumours pressing hard upon these battered ears have it that TAMARA TOUMANOVA and YVETTE CHAUVIRE will also hop on the wagon.

WILLIAM DOLLAR is scheduled to re-stage *Mad Tristan* (Dali-Wagner)

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and his own *Constantia*. Mm. NIJINSKA and EDWARD CATON join the company to stage old and new ballets.

The company is to appear in Vichy for two months, tour Europe briefly and appear in New York in the Autumn, minus SERGE LIFAR, who will appear only in Europe. *Quelle dommage.*

* * *

As recorded elsewhere in this issue, Ballet Society's second rugged year will boast three Balanchine works, respectively, *Orpheus, The Triumph of Bacchus and Ariadne*, and *Synfonie Concertante*.

As yet un-named choreographers will arrange ballets called *Beauty and the Beast* and *El Retablo de Maese Pedro*.

FRED DANIELI is composing a ballet in one act to be called *Mr. Punch*, and the twice postponed *Blue Bell* of WILLIAM DOLLAR is again announced for presentation.

* * *

June has been a sad month for the dance world, a month of losses. The shocking death of three young dancers in the fatal explosion and crash of a DC-4 in Maryland on May 31st has sobered all of us.

JULIA HORVATH, NIVARDO RUEDA and GEORGE STARRETT were on their way to Rio de Janeiro to join Igor Schwezoff and the opera ballet for the summer season when they lost their lives.

Julia had previously danced at the Teatro Municipal in Rio as principal dancer, and was a former soloist with Ballet Russe de Monte Carlo. She has also danced recently in *Song of Norway* and appeared with the City Center Opera ballet.

Nivardo was a member of the Original Ballet Russe during its season of 1946-47 and had previously appeared as soloist in Rio in 1945.

George Starrett, shot down during the war over France, hospitalized by the Germans and reported dead, reappeared at the end of the war, only to live so briefly. He was a pupil of the Vilzak-Shollar school and he was on his way to his first professional engagement.

* * *

A romantic figure in ballet history likewise passed away this month in New York. GIUSEPPE BONFIGLIO, 64, for 20 years leading dancer at the Metropolitan Opera until his retirement in 1935, died on June 1.

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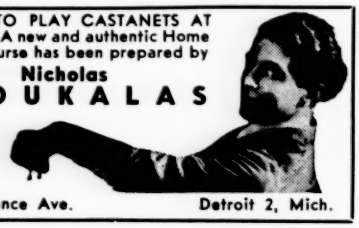
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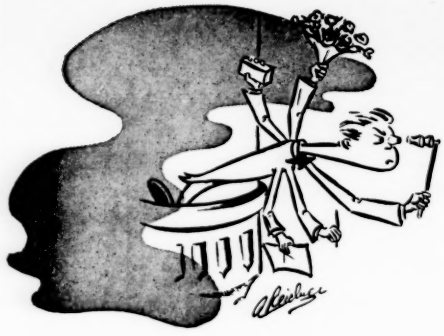

REVIEWERS' STAND

by DORIS HERING

VASHI & VEENA & Company, Belasco Theatre, May 26

India has been dancing for a long, long time. In fact, her dance forms are so patterned with tradition and philosophy that it is difficult to approach Hindu dance as a youthful art. Yet Nataraj Vashi and Pra-Veena brought to it a generous amount of youth and spontaneity and personal charm—qualities not to be scorned in any dance program.

Strangely, however, we had the feeling that these very traits somewhat marred an otherwise satisfying program, that the serenity and sense of oneness so characteristic of Hindu dance were being sacrificed for theatrical effect.

Vashi, who supplied all the choreography, is reed-slender, luminous-eyed, and dynamic. He is equally at home in spectacular spacecovering movement and in the delicately detailed mudras, or hand gestures, which he performs with an almost casual elegance. His sprightly *Arjuna, the Archer*, and his inventive *Gandharva, the celestial dancer*, were gems of characterization.

But in the more subtle roles — those requiring tenderness and meditativeness, Vashi has not yet achieved the depth and timelessness of the mature Hindu dancer. His approach reminded us of the old saying that it takes ten years to make a dancer and another ten to make a Hindu dancer.

Veena is a slender mite — hardly more than a girl in appearance. And her style has much of the girl in it. She used her restless birdlike grace and innocent simplicity to particular advantage in *Shringar, the Toilette* and certain lyrical sections of Vashi's long and rather loose-jointed work on the creation entitled *Trimurti*. But like her

continued on page 31

by REED SEVERIN

THE BALLET SOCIETY, Ziegfeld Theatre, May 18

It took the fourth and final program in its first subscription series for The Ballet Society to prove that it is just as capable as any big commercial company of turning out a horror. Specifically, I have in mind *The Seasons*, which had its premiere on Sunday evening, May 18, at the Ziegfeld Theatre.

For one thing, I doubt if anyone before John Cage has played the "numbers game" in composing ballet music. By way of explaining his creative process, Mr. Cage's program note had this to comment: "The scenario given me by Mr. Cunningham was the basis for a study of numbers, with which I find it congenial to begin a musical composition, . . . (and) brought about the following numerical situation: 2,2;1,3; 2,4; 1,3;1 . . ." I wish I had the space to quote the remainder of the paragraph, which belongs in the department of utter confusion; but it's quite enough to say that the music which resulted sounded no less thin and bloodless than the scores which Mr. Cage has figured out with slide rules for "prepared pianos" and percussion instruments, though these were shelved on this occasion.

I have no means of knowing whether choreographer Merce Cunningham ever used to be a "wiz" at math, but he certainly did not earn a passing grade when it came to solving Mr. Cage's convolutions for the dance. Ostensibly divided into four seasons beginning with winter and with each preceded by a prelude, his choreography lacked not merely form and substance, but clarity and style, with Cunningham himself dancing the central part in grimly soulful modern fashion more or less, while

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Dance

VOLUME XXI July, 1947 NUMBER 7

RUDOLF ORTHWINE, Editor and Publisher

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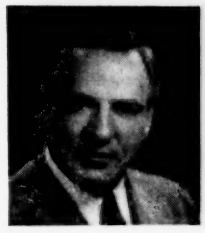
THIS MONTH'S COVER: Almost a problem in geometry is the adagio of Jeri Faubion and James Mitchell in this exceptional photograph by Leo Salkin (DANCE's keen cartoonist of the month) of a boogie-beaten Bali ballet. Mr. Mitchell is currently dancing in "Brigadoon" on Broadway and Miss Faubion is with Lester Horton's new dance company in Hollywood.

SUMMERTIME IS CONVENTIONTIME



THIS IS THE TIME of the year for let-up and vacation, but not for the dance teacher, not at all. Because summer is the time of the year when the progressive, alert teacher hies him (her) self to annual normal school and convention.

A glance at convention schedules, record of which appears in these pages of DANCE, discloses quite a beehive-like activity, from Boston to Texas, from New York to Los Angeles.

Those teachers who read this, who are not themselves members of a teachers organization, remember this. There are two good reasons why your participation in the summer training school and convention is desirable and profitable.

FIRST: The professional unity that comes from professional strength. The member of a profession who does not belong to some association in the trade is like the severed limb of a body. It is indisputably related to the body, but it does not really *belong*. Teachers as a group wield more power politically and economically than as individuals, are more apt to command attention. It would be folly to be blind to this fact.

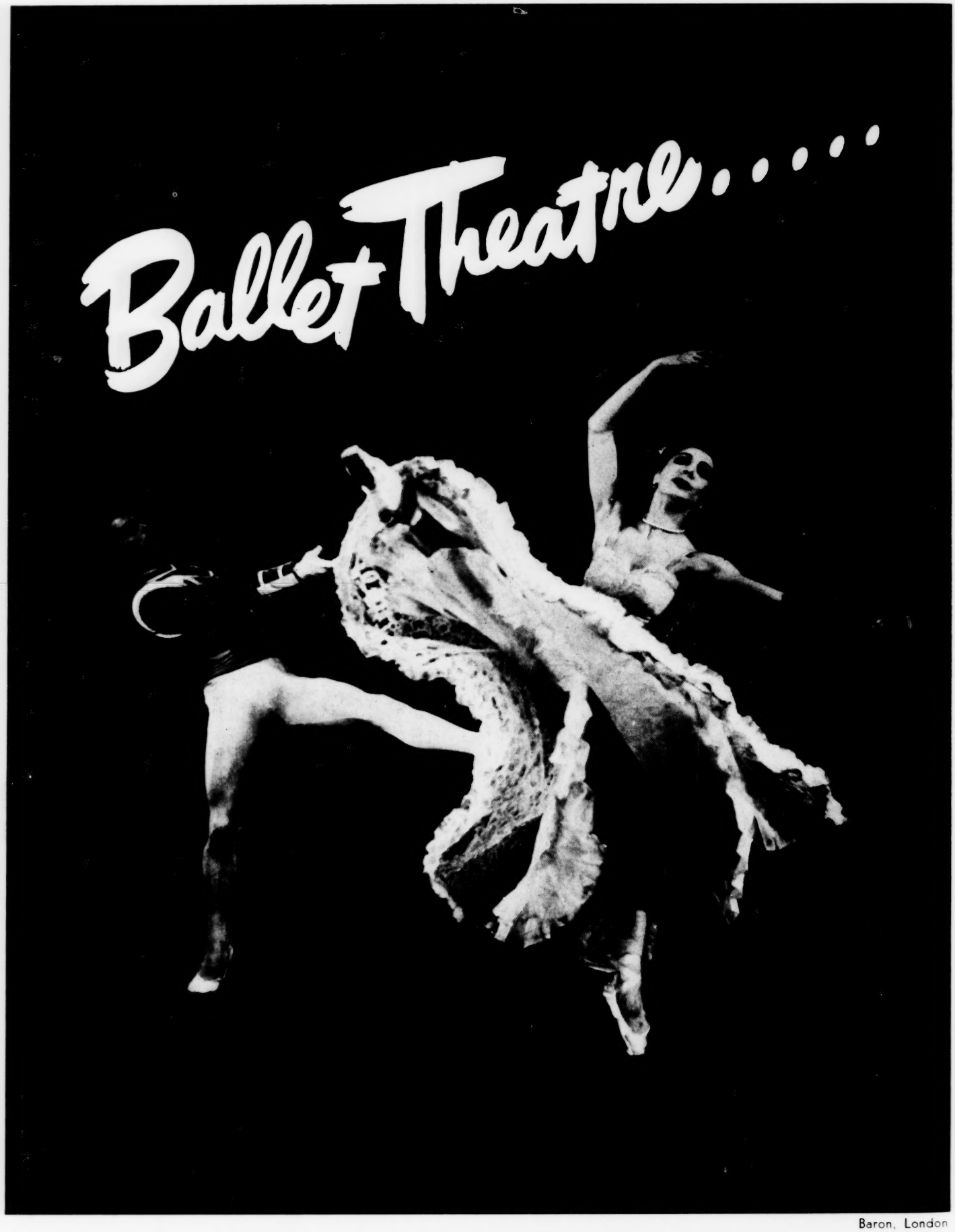
SECOND: Specialized training by top authorities in specialized fields. Every training school has the finest talent at your command for the asking. You can return to your school with the knowledge that you are well fortified to plan a years' work. Your pupils have a right to expect you to keep ahead of trends and fresh material will keep them always interested.

My own experience with respect to dance schools has convinced me that you teachers have enormous influence in the character-molding of our youth, as great as that of parent and public school. You all recognize that the popular dance teacher is idealized and idolized by impressionable youngsters. You realize, if you think about it at all, that your charge toward your pupil is a sacred one, involving on your part, ideals and morals on the highest level, imagination, tact and not least, talent. This last is inseparable from hard work and continuous study on your own.

Yes, you teachers have great power and also great responsibility, in consequence. It is for you to build a generation that will shun nationalist hatreds and promote peace, as well as to make them a generation of fine dancers. Thank you.

Yours sincerely,

Rudolf Orthwine



Baron, London

The anguish of lovers' partings in the setting of a lilac garden. Nora Kaye and Hugh Laing poignantly etch this moment in Tudor's "Lilac Garden".

. . . . . ON TOUR

by ANN BARZEL

AT this writing Ballet Theatre has just completed its seventh coast to coast tour and we can start reminiscing about the season. Some years from now we will be telling the newcomers to ballet they should have seen Alonso's *Giselle* and Nora Kaye in *Pillar of Fire*, or that *Lilac Garden* isn't what it was in our day, just as the veteran customers are croaking that each company is not as glamorous as the one before.

Ballet bursts on one as a revelation and it takes a few seasons before the eyes of the new converts penetrate the rosy haze and see with any discrimination. Actually, all the ballet companies have come a long way since the renaissance of 1933 and Ballet Theatre is in the forefront.

A post-season appraisal of the company shows a number of assets and a few liabilities. The artistic administration of Antony Tudor is on the credit side especially in matters of taste, and his works give the organization its particular color and flavor.

The repertoire of Ballet Theatre is strong. It is built on great ballets like *Lilac Garden, Pillar of Fire, Les Sylphides* and *Swan Lake;* and it includes such jewels as *Fancy Free* and *Interplay*. Novelties are concocted periodically and some are soon forgotten, but the healthy spirit of admitting the new is there. A few pieces of junk are retained and carted around the country. But when they can bring in as much at the box office as *Peter and the Wolf* or give a dancer like Diana Adams a chance to dance as beautifully as she does in *Helen of Troy*, who are we to cavil?

Ballerinas Kaye and Alonso and principal dancers Youskevitch, Laing, Kriza and Bentley are each unique and unquestionably the best of their genre. Nora Kaye has the brilliance of a hard, clear style, and a command of psychologically inspired gestures that few dancers can acquire. Alicia Alonso is maturing rapidly. Her technical perfection and all-out virtuosity come easily and could always be taken for granted. Now there is a careful building up of each role, most evident in *Giselle*, but just as true of *Apollo, Lilac Garden, Gala Performance* and that unforgettable bit in *Undertow*.

Youskevitch's simple style and excellent stage decorum are as aristocratic as ballet. Laing has the personal glamour of the matinee idol and there is an attractiveness about John Kriza's dancing that is more than the satisfaction of steps well done.

Lucia Chase is distinguished in roles that no other dancer can do. The most interesting new girl in the troupe is Norma Vance, who besides a good technique has a womanly quality that is rare in the impersonality of classic ballet.

The company is particularly handsome and there is a great deal of talent in the ranks — as well as a few clunks who could do with more schooling. Worthy of notice are Diana Adams and Melissa Hayden, who have beauty of movement as well as fine techniques which go beyond the obvious feats of virtuosity. Our grandmothers would have said they are graceful, and that tells you what we mean.

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. . . . IN NEW YORK

by REED SEVERIN

IF ANY DOUBTS still lingered that Ballet Theatre is our finest company, they have surely been dispelled by its sold-out three-week season at City Center late this spring. It was decidedly a relief to find enthusiastic dancing, a grade A corps, a good many handsome productions, and a moderately efficient orchestra for a change. And with so much talent on display, I was sorry that not a single drop of what's defined as genius was anywhere in evidence. The stream of hoopla from several critics notwithstanding, I'm afraid that Ballet Theatre is only pretty good; it is not the great or vital company that has been claimed, and its repertory is distinctly not first-class.

What, after all, does vitality imply? In ballet, that most ephemeral of arts, its means quite urgently nothing less than vital new productions. And what does Ballet Theatre's record show? Not for four long seasons has anything emerged of genuine artistic stature — not since April 1945, when Tudor's *Undertow* was premiered. Last fall, the fruits of their London visit consisted meagerly of Keith Lester's boring *Pas de Quatre*, far inferior to Anton Dolin's, and a trashy 1937 bauble by Frederick Ashton, *Les Patineurs*. The lone new work was Robbins's *Facsimile*, thoroughly engrossing, I'll admit, but nonetheless embarrassing, bathetic, and fairly unoriginal. And after this long famine, what new exciting things did Ballet Theatre present this spring? Four stale revivals were all we got. If these are symptoms of greatness or vitality, then the Ballet Russe de Monte Carlo more deserves the palm.

This May, beside *Spectre de la Rose* (danced athletically by Youskevitch), the Ballet Theatre chose to dig up Adolph Bolm's *Peter and the Wolf*, which closely rivals Lichine's *Helen of Troy* as the cheapest, most commercial item in the repertory. Like Ann Barzel, I might not cavil at their presence if it did not invalidate completely one main reason for the split with Hurok — which deprived the company of several excellent dancers and landed them at last in the horrid City Center. If box office is the chief consideration, why not revive the more popular *Scheherazade* as well?

And then, to a repertory already loaded with his works, they added two more of Tudor's ballets — revivals of *Dim Lustre* and *Dark Elegies*. The first, with effervescent music by Richard Strauss (*Burlesca*), now appears quite slender, studied, and altogether dated, the kind of work, which if Balanchine had done it, would have brought down cries of superficiality upon his head. In fact, the choreography's most diverting feature — identical "reflections" for the leading dancers (Nora Kaye vs. Muriel Bentley and Hugh Laing vs. Erik Kristen) — has been used before by Balanchine in *Baiser de la Fee*. The ballet's basic inspiration, by the way, differs very little from that of *Lilac Garden*. In case you're interested, Motley's red-and-white Edwardian décor seemed about to fall apart; and the sooner the better.

On the whole I much preferred *Dark Elegies*, but only because of its more experimental nature. Tudor planned

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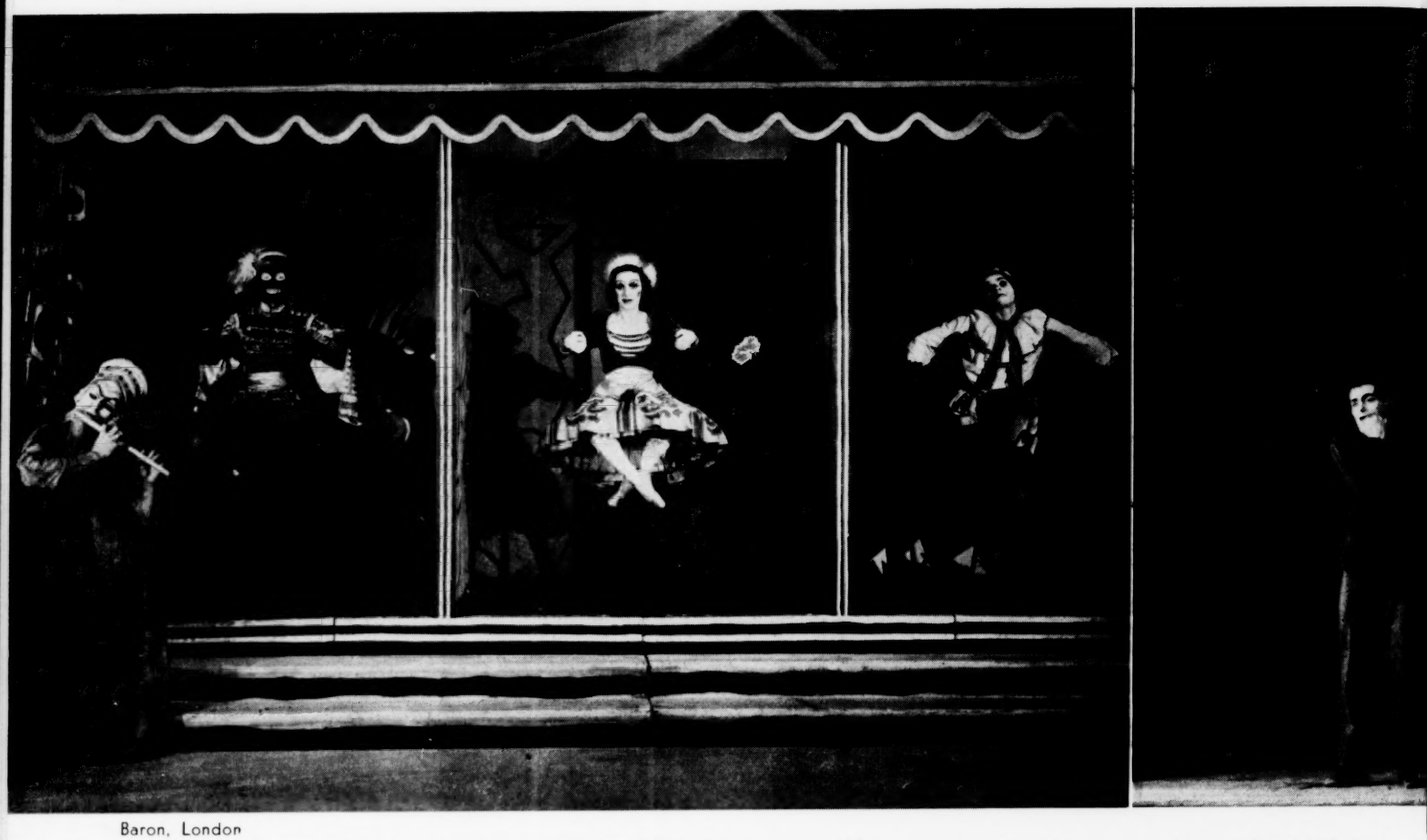


Baron, London

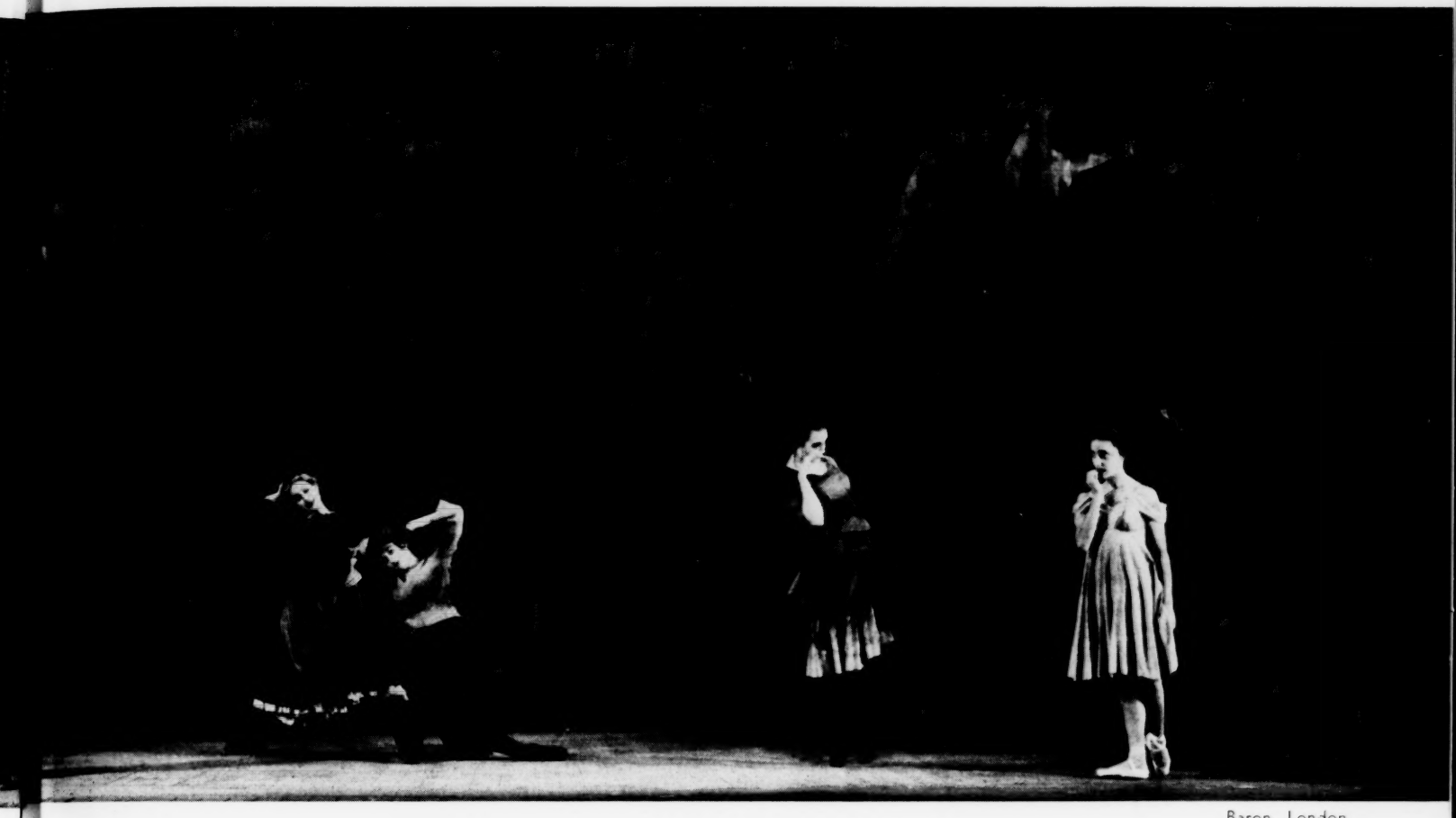
Long ago and far away at the fair in Petrograd. Here the old Charlatan pipes and his puppets dance on their strings to his tune. Michael Fokine's great chef d'oeuvre Petrouchka" here is brought to life by Donald Saddler, Dimitri Romanoff, Lucia Chase and Michael Kidd as principal characters.

his choreography to match some mournful, brooding songs by Gustav Mahler on the death of children, sung by a baritone stationed in the pit. The status of the dance itself was secondary, merely complementary to the songs, unfortunately, when both should have formed an integrated whole in the manner of *Renard* (Stravinsky-Balanchine). Only Hugh Laing's stylish bit in Section 5 attracted my attention, for the elementary choreography was almost what you might expect from a gifted young student at Bennington. Not that I'd care to take the risk of blaming Raymond Sovey's soggy decor on any gifted student.

A longer perspective would undoubtedly permit a sharper estimate of Tudor's work, but I think these two revivals give some point to re-evaluation now. It goes without saying that Mr. Tudor is one of ballet's finest craftsmen; he has pioneered significantly in borrowing from the modern dance a more expressive means of ballet storytelling, from which possibly even Mr. Balanchine could learn. Unquestionably, he has enormous talent, but, like Aldous Huxley, no genius whatsoever. In his ballets I cannot sense the spontaneity, the originality, the extraordinary power of invention, the overwhelming creative productivity which I always associate with that term.

His *Romeo and Juliet*, for instance, is very beautiful I grant; yet its virtues stem directly from its literary values. On this score, incidentally, I have more respect for Martha Graham, whose radical departure from hackneyed drama forms tends to lend the dance an artistic *raison d'etre* altogether lacking in much of Tudor's work. Similarly, *Pillar of Fire* represents an essentially literary concept transferred whole to ballet, with the pure dance values almost negligible. Beside the score itself, *Transfigured Night* (perhaps the twentieth century's most vulgar work for orchestra), the choreography does not wear well. It is beginning to look a little dull and tawdry like several Jooss ballets, though unlike Fokine's *Petrouchka*, which was surprisingly revivified this spring. *Undertow*, with all its serious faults, I find more fascinating, while *Lilac Garden* is my favorite Tudor ballet. The reason, I suspect, is that both achieve their major impact more through dancing that is sometimes pure and often musical, even though they stand at opposite stylistic poles.

Because Tudor's ballets depend so strongly on dramatic qualities rather than on dance, they are bound to suffer when the original creators of important roles are gone. We saw what happened, for example, when Tudor and Hugh Laing were absent only for a year. What I therefore question is the claim that these are masterpieces; by definition almost, is not great art that which survives the test of time? And does not the secret of *Giselle's* longevity lie in the fact that its simple story is expressed primarily in pure-dance terms? What is rather desperately required, in other words, is a group of modern classic works to balance against the current crop (which numbered only 23 this spring). Otherwise, the chances are that one fine morning our Ballet Theatre will wake to find its "ultramodern"



Baron, London

Souls caught in the undertow of a great city. The Transgressor (Hugh Laing) caught midway in his journey toward transgression and doom, pauses fearfully under the gaze of wayward Ate (Alicia Alonso). The three bacchantes in the background stop for a bit of harmony between pub and home.

repertory all at once turned moldy.

On the other hand, I could not detect a sign of age in Balanchine's *Apollo* — despite its *twenty* years and numerous annoyances, such as Youskevitch's shockingly distorted interpretation of the central role and the sleazy set. (That reminds me, what has been the fate of Tchelitchew's designs?) Without any reservations, though, I think *Apollo* must still be ranked as the greatest contemporary work for dance that I have seen, though I noticed the *Times* John Martin contemptuously dismissed it as " a silly and arty little piece in its composer's shallowest style." Well, ten years ago, Mr. M. was prophesying gaily that Balanchine "would seem to have found in the musical comedy field a more fitting outlet for his particular talents than those loftier fields with which he has been chiefly associated heretofore." And yet "those loftier fields" saw fit to offer no less than 14 works by Balanchine during the past eight months alone.

Apparently in John Martin we also have a critic more demanding than Stravinsky was himself: "Stravinsky's deceptively simple Bellini-esque score has inherent graces of style and approach which Balanchine scarcely seems to have sensed in his choreography," he went on to say. The truth, of course is that Stravinsky collaborated intimately with Balanchine, and in his autobiography declared the latter had followed his ideas exactly as he wished. Inexplicably, Balanchine's only other work in Ballet Theatre's repertory, the delightful *Waltz Academy*, was dropped this spring.

While Mr. M. was foaming at the mouth at Balanchine for being "silly," he went ecstatic over *Tally-ho*, hailing it as "brilliant." Now I imagine that even choreographer De Mille would be dumfounded if her baby still were kicking like *Apollo* in another twenty years. Whatever the case, I'll have to string along with the English critic who complained that she shows no more feeling or understanding for her subject (a satire on the Versailles court) than a Britisher might have for a rodeo in Texas. Her *Three Virgins and a Devil* I never have considered more than excellent revue material, while Michael Kidd's *On Stage* belongs in approximately the same category — or on second thought, perhaps a notch higher, in a class with musical comedy.

To make up for these, however, there were *Fancy Free* and *Interplay* by Mr. Robbins, both of which deserve all the praise in the world; I enjoyed them thoroughly, even if the first does need restaging badly. Robbins's problem reverses that of Tudor, I suspect; he has more potential genius than any young American creating for the ballet, but no apparent talent at exploiting it for art's sake. I don't think he knows what he wants to do, where he wants to go, or how to go about it. I fancy that Ballet Theatre's artistic direction has been sharing the same boat with Robbins over the past several years. And by the way, don't you think it's strange that this American-founded company should have featured only three American choreographers last season while the "Russian" company, the Monte Carlo, featured four.

So you're going to the Convention

by ANN BARZEL

IN FACT you have been attending dancing teacher's conventions and normal schools every summer for years and years—sometimes you wonder why—well, stop here and turn the page, for there isn't anything we can tell you. But if you are new in the dance teaching business, or are one of those rugged individualists who have held yourself aloof for some time and now have decided to enter the fray, we are here to help you.

Every one knows about making railroad and hotel reservations way in advance, but too darn many never do. It is not the little girl from Podunk who arrives helpless and roomless. It is more likely to be the too smart gals from the bigger cities who expect to find someone with a choice single room who can be talked into moving over and taking a room-mate. If you want to get the most out of a session stop at the hotel where the convention meets. You'll be on time to classes, be nearer to the new friends you will be making, and it will be more convenient in a dozen ways.

It is wise to let the officers of the organization know in advance that you are coming, and it is best to come at least a day before classes start so that dues, entrance examinations, etc. can be out of the way before you try to barge unidentified to the first class.

The examinations of most of the organizations do not require cramming, but a review of dance terminology and its spelling will help you make a good impression. If you find the exam poses problems outside your knowledge, you are inadequately prepared for the profession and should start looking for another job.

Come to the convention alone, if you want to get the most out of the work and the fun. The temptation to bring an entourage of prize pupils to show off is great, but no one is really interested in them. In fact even if they are good no one will admit it behind your back. Husbands, wives, mothers and babies distract you from your work and are better out of the way during convention week. Part of the benefit of belonging to an organization is making friends in the profession. If you bring your own companion you will be less likely to mix and make new friends.

Bring loads of practice clothes if you intend to participate actively in the classes. You won't have time to wash and iron when you are taking five to nine classes a day and a fresh costume at intervals will refresh you. But don't make it a ship-board type holiday, modeling a new costume every hour.

The day of the bathing suit and romper are over. Most teachers wear work clothes that suggest dignity and authority. Well-tailored slacks and culottes are most popular, but if you are a sweet young thing the clever cottons and jerseys sold throughout the land are appropriate. And don't wear a ballet tutu to Spanish class or a cutie-pie starched gingham to the modern dance lesson. Ballroom floors, where all classes are given, are slippery, so if you intend to give your all in ballet or character classes have non-skid rubber glued to the bottom of your shoes and save your peace of mind.

Dress clothes are worn to the important evening functions so take the little tulle number along or get the dinner jacket out of moth balls.

You really go to a convention to get material for your next season, not to improve your own dancing or to show it off. The work is presented from that point of view and if you have that mental set you will get more out of each class. Look over the notes ahead of time and check them as soon after each class as you can. Don't be shy about going on the floor and actually doing the work, you will assimilate it better. Too many teachers sit on the sidelines. Some really find they can get more out of the class by watching it and adding personal entries to the notes prepared, but some are just too self-conscious to get on the floor, because of all the people sitting around watching. Don't be afraid to get up and dance. No one expects you to be a prima ballerina. In fact chances are no one is going to look at you. The other members are too busy checking notes and the visitors are watching their own friends or the instructor who usually puts on a good show for all concerned. Even if you are a good dancer there is no point in pushing your way to the front line and batting your brains out — that is not the purpose of the convention.

Many veteran teachers come to the convention and do not bother to come to any classes. After all they have the notes that someone sweated blood to write, so they pack

them carefully away for a duller day and spend a gay week in the bar and seeing the town. Newcomers who take every single class soon find themselves bogged down in a sea of unassimilated material. One has to learn to choose the work that will be of most value. Sometimes extra classes are organized with the star teachers. If that is the thing that appeals to you skip a few regular classes and learn more about the one subject that has value for you. If special music is needed for any number, buy it on the spot. You may never get around to it if you wait to order by mail.

Take advantage of the shoe and fabric house representatives that haunt conventions. Take a look at their wares and order even what you don't need. Heaven knows when you will get around to it again.

Making friends in the profession is an important by-product of the convention. Most dance teachers are pretty isolated in their own towns and it is fun to knock around for a week with people who talk your own language. Take new friends to lunch, to dinner — go more than halfway in being friendly. You will get extra dividends in valuable tips on how to run a dance school. Everyone has a few smart hints which can be useful and everyone has more to learn. Be a good listener, but do not be taken in by the guys who tell everybody how terribly successful they are — the kind who bring along copies of the programs of their last three recitals, which they pass out indiscriminately along with autographed pictures.

Be friendly with the officers and attend the business meetings. Find out what is going on, but don't get in on the politics and don't take sides in the usual internecine squabbles. Listen carefully and after awhile you may take active part and be the new blood every organization needs.

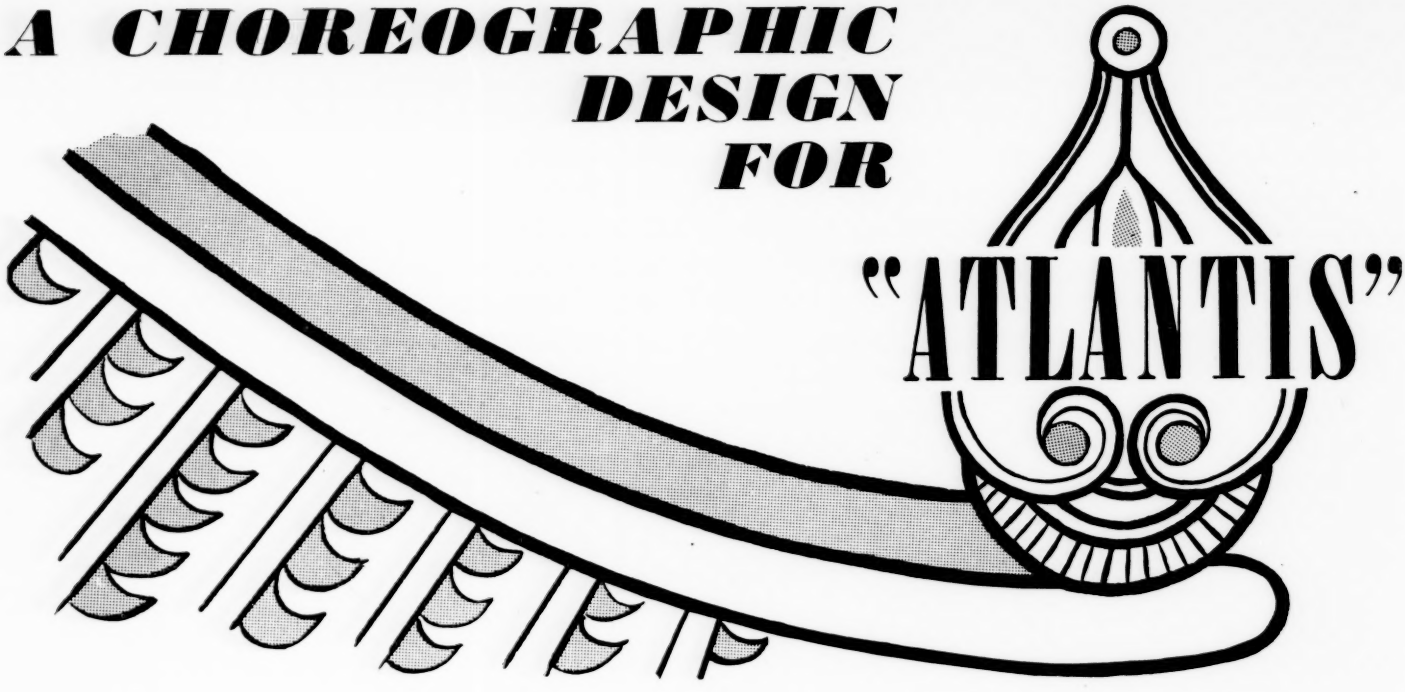
Don't get friendly with the gal who brought her baby or you will be taking care of it while she attends a party or goes to the show you wanted to see.

Go to all the parties arranged by the organization and see as many dance shows in the town as possible. Immerse yourself in dance. You'll be a nervous wreck when the convention is over, but after a short rest you should feel eager to get back to your school, ready to try out new material and new ideas.

you've never really lived if you're not convention-broken. BUT— don't say you weren't warned

Don't go to Spanish class wearing a tutu.

A CHOREOGRAPHIC DESIGN FOR "ATLANTIS"



by LESTER HORTON

creating a credible choreographic fabric from the fantasy of "Atlantis" engages the talents of Lester Horton

The Hoggar Mountains and a lost civilization are the background for Lester Horton's ballet fantasy. Milada Mladova and the dancers trained by Lester Horton are seen in court ballet.

Editor's Note: LESTER HORTON, choreographer of the dances in United Artists-Seymour Nebenzal's fantasy "Atlantis", is a scholar in the field of ethnologic dance, for many years recognized and acclaimed for his devotion to origins and authentic detail in folk culture in relation to dance. Mr. Horton's scholarly approach to the problem of creating a credible "Atlantean" dance is written by Mr. Horton himself at the request of "DANCE."

IT WAS AT FIRST intended to increase credibility in "Atlantis" by designing the dances in consistent ethnic patterns and even to give them the treatment of documentary film. During the weeks of preparation which included viewing documentary and other films as much as possible it became apparent that the fantasy of the film story would require a special kind of treatment.

The story is adapted from Benoit's "Atlantide", a tale of remnants of the lost continent of Atlantis. The locale is the Hoggar mountains of the Berber country of North Africa. The Tuaregs are a Berber people whose dances bear some likeness to those of the Plains Indians, the Navajos, and the Apaches. Even the melodic content of their music carries reminders of Amerindian song.

but the complexity of rhythmic accompaniment is unparalleled among the Indians.

All the Berbers wear many garments at once, and the Tuaregs carry this to extreme. The Tuareg society is matriarchate and the women work a neat reversal on the men—the women wear no veils, the men assume them at the coming of age.

The enveloping costume and the rich rhythmic basis of movement set up the defining limits of the choreography.

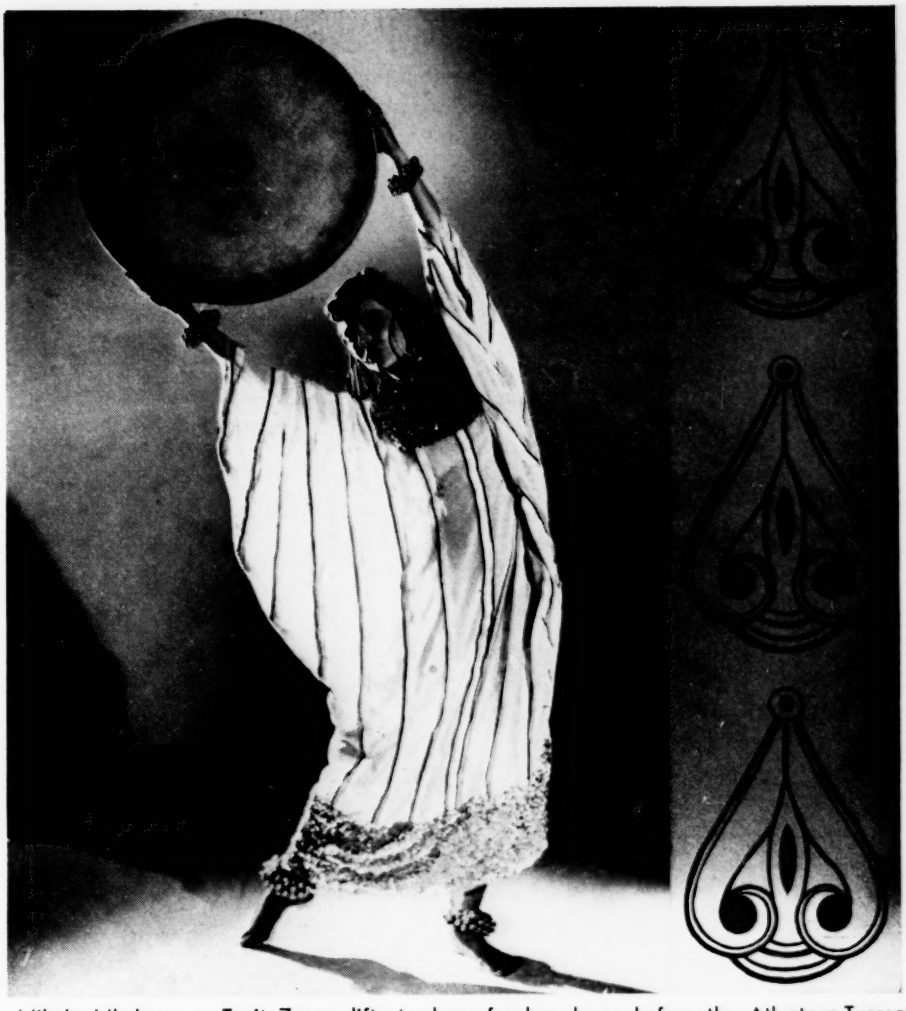
The script calls for two dances. One is a simple atmospheric dance by Tanit Zerga (MILADA MLADOVA), handmaiden to the Queen of Atlantis (MARIA MONTEZ). The second is a miniature ballet, based on a matriarchal pattern. Among the Tuaregs a young woman may choose her husband by commanding a group of unmarried men to assemble, listen to his recitation of a poem of his composing and make choice of a mate upon this rather dubious literary basis.

Bella Lewitzky was assistant dance director. Together we draughted the dances in authentic flavor in various ways. Each proved inappropriate to the total direction of the film or lacking in the needed photogenic qualities. A synthesis of North African and Arab materials ultimately provided the motifs of movement which could meet the demands of narrative and at the same time produce visual effects meaningful to the camera.

The problem of wardrobe was similarly solved in the case of Miss Mladova's costume and while the men remained veiled, the use of light materials helped to lessen the burden of their garments.

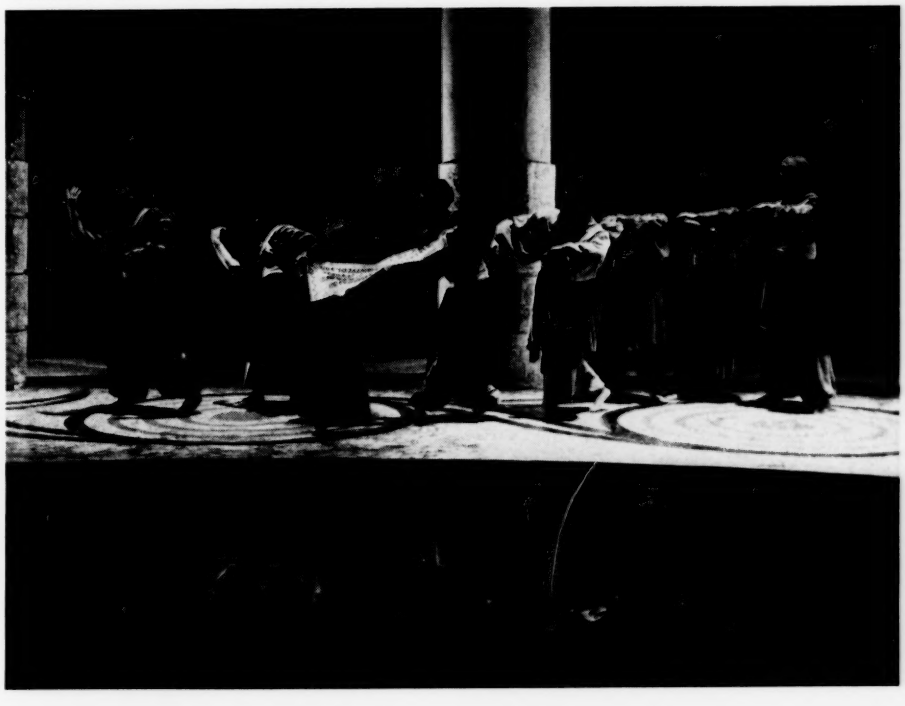
A nearly unique working condition made possible a better success in handling the problem of fantasy and authenticity in a suitable style. Producer Seymour Nebenzahl functioned as a discerning regisseur, first in the complete freedom and access to all resources which he accorded his dance directors, and in his choice of Milada Mladova as principal artist.

Miss Mladova is a sensitive, intelligent artist, generous and gracious in her manner on the set, quick to apprehend the full meaning of direction, able to transpose the director's ideas into expressions in her own personal style, and with a fine dancer's background in music.



Milada Mladova, as Tanit Zerga, lifts tambour for her dance before the Atlantean-Tuareg Queen, in the Seymour Nebenzal — United Artists forthcoming production "Atlantis".

Veiled men and unveiled women are a commonplace rather than a phenomenon in "Atlantis". Mladova and Herman Boden, as the lovers, dance the Tuareg betrothal-pledge dance.



DANCING CLOWN

THE question that people invariably ask Lotte Goslar is "Why do you use clownlike makeup and wear such ungainly costumes in many of your dances?"

"I don't know why I do," is her usual response, "but those odd getups seem perfectly natural to me."

"What interests me about people," said Miss Goslar, "is their behaviour; the thing that makes them disgruntled, sly, mischievous or just plain ornery. I draw my dances with bold lines like a cartoon and portray the angel or the devil or gremlin behind Mrs. So and So. Naturally, my characters cannot be dressed like real human beings because what I dance is not a picture or a real Mrs. So and So, but of the little sprite that makes her behave that way."

That sums up Lotte Goslar for us. After talking with her, it did seem reasonable that she should embellish the fantastic little people that she concocts with crazy potato sacks, long green or thick red noses, or with shoes too large for human comfort, to say nothing of those mad flowers and feathers that protrude from the unlikeliest places on human anatomy.

"When I was very young," said Miss Goslar, "I was taken to see a ballet of elves in a rather bad Christmas performance. Immediately I wanted to dance like an elf, but I made sure that

Lotte Goslar delves into a pixie world of bewigged, red-nosed clowns, all human and lovable

by CONSTANTINE

All photographs by CONSTANTINE.

"SO WHAT?" Lotte Goslar dons a burlap bag, green nose and feathered wig and says So What! At the left: She bounds and leaps with joy as "The Woodsprite." Opposite page: In "Waltzmania" she is a young girl who is hypnotized by the strains of a waltz and cannot stop until exhausted.

no one knew about it. I thought that I was too little, too clumsy and too ugly ever to become a real dancer."

A few years later, she happened to see some Mary Wigman students in recital. She was enthralled. Certainly *they* were not the gossamer figures of her fancy; they were just ordinary girls dressed in plain tunics and dancing with earthy solidity.

"Right there, on top of those silly elves that I day-dreamed about for so long," continued Miss Goslar, "a world of simplicity and reality broke in on me!"

Her aunt, conscious of the family's poverty and of Lotte's secret yearning to dance, gave her a month's tuition at the Mary Wigman school as a birthday present. After studying with Wigman, she auditioned for Greta Palucca, who accepted her as a company member. Her entire professional apprenticeship was served in rehearsals and in actual performances throughout Germany with Palucca's company.

"I learned much from Palucca," she said, "because I had to do a type of dancing which I admired, as I did Wigman's, but which I knew was not meant for me."

Mother's little precious dressed up and ready for her first party.

Suddenly she realized that she was seeking something that had to come from within. She started working by herself, listening to music, permitting movement to follow, without forcing herself to do any routine steps. She improvised for hours at a time, and would stop only with exhaustion. She did everything to the best of her still limited ability and in time, developed a technique which allowed her to branch out as a solo dancer in her own special style.

Her success in concert in Germany was ill-timed, for in the year that she was acclaimed as an artist, Hitler came into power. She left Germany to give concerts in neighboring countries, and presently came to America with Erica Mann's Pepper Mill Revue. She danced in *Reunion in New York*, *Who's Who* and did three coast tours before signing with the Turnabout Theatre in Hollywood where she has appeared for over 850 performances in her dances based on the dreams and foibles of the human race.

Lotte Goslar distracts Henry Kersh's attention for a moment and then plants a healthy kick in his shins in "Suite in Clown Style."

Below: In make-up for "The Woodsprite" Lotte Goslar leaves her dressing room at the Turnabout Theatre in Hollywood.

"As in the beginning," said Miss Goslar, "I still use the same approach to dance composition: Improvisation. First it is the music that intrigues me and the atmosphere it suggests to me. Eventually the figure and the theme crystallize. Even the way I will dress appears mentally. For example if the music has a soft and tender quality, I improvise to it until it becomes the figure of a tired circus dancer in a tattered bouffante skirt. If the music is gay and mischievous, I may end up with a green footed, red-nosed gremlin on my hand."

an appraisal of the history and function of the Choreographers' Workshop in its first year

THE WORKSHOP

A NEW PERENNIAL

by DORIS HERING

Alex Siodmak

Phyllis Gehrig, Roy Tobias and Jean Houloose appeared with Tony Charmoli (not in photo) in Frank Westbrook's wistful piece "Waltzes for the Theatre" in the Choreographers Workshop's final recital of the year.

a critique of the year's Workshop winners, the concert of May 11th at the Central High School of Needle Trades

THE FIVE NUMBERS presented in the Workshop's final concert were those judged most outstanding of the more than twenty given during the year. And although they vary considerably, all have merit.

Frank Westbrook in his *Waltzes for the Theatre* has attempted through abstract means to capture the wistful playfulness of youth. Danced by two couples to the music of Ravel, the work is a fluid series of shifting combinations all lyrical in vein — tender in projection. Although the

continued on page 20

ARE YOU a would-be choreographer? Would you like to have your work presented before a New York concert audience? Then get in touch with Trudy Goth, Director of Choreographers' Workshop, and you'll have a place on one of next season's programs.

What's more, you won't have to be auditioned, or supervised, or judged. The only judge will be the audience, and, as Miss Goth puts it, that is in the last analysis the only one that counts and the only one a young artist will really heed.

Choreographers' Workshop is a lively non-profit organization that has just weathered its first season. It was born because its founder went to a concert and was bored. The concert featured compositions by a pair of young dancers who were working in the chorus of a Broadway show. Like many show dancers, they wanted to do creative work of their own, but because they were inexperienced choreographers, the two-hour concert was too much for their as yet undeveloped talent. "How nice it would be," thought Miss Goth, "if all young dancers, many of them really talented but forced to bury themselves in chorus lines in order to earn a living, could present one or two numbers without bearing the burden and expense of a whole concert on their neophyte shoulders."

Miss Goth is energy and enthusiasm personified, and so she got together with Patricia Newman and Atty van den Berg and formed the Workshop.

It was surprising the number of young dancers who had been waiting for just such an opportunity. And nobody was turned away. If they were willing to assemble a group, rehearse it, and get the work in performing shape, they were guaranteed a showing. Twenty-two new works resulted in five performances at the Studio Theatre. And a sixth, a recapitulation of the five best works, was presented at the larger auditorium of the High School of Needle Trades.

Before dashing off for a summer at her island villa off the coast of Italy, Miss Goth outlined the Workshop plans for next year and they promise to be even more exciting than this year's. First of all, there's the Workshop's pride and joy — THE CONTEST. Letters have been sent to the physical education departments of every college in the country, inviting them to select the most promising choreographer from among their students. Those selected must write a detailed letter to the Workshop outlining their plans for a composition. On the basis of these letters two regional winners will be chosen each year. They are to receive $100 and presentation of their work on one of the concerts.

And that's not the only surprise for next year. They will allow well-known dancers to use their facilities as a try-out ground for new group works to be given in concerts in large auditoria. The beginners' compositions will continue to be shown in the smaller studio concerts.

All in all, we are promised an outstanding season with six or seven concerts, underwritten if possible by a $10 membership fee. The fee would help defray some of the expenses of an organization that in its first season "broke even" (a rare phenomenon in the concert dance world) and unearthed some conspicuously good talent.

Leonard Schreiber

Talley Beatty, transfixed to bench, gives poet
meaning to the luminous grief he portrays
his composition "Southern Landscape, 1865

Alex Siodmak

music leans toward the monochromatic, Mr. Westbrook has succeeded in varying the patterns sufficiently to hold interest. And by providing an undefined off-stage point upon which all the dancers seemed to focus, he has succeeded in giving the series an underlying unity, as though all four were searching for the same thing.

While a bit overlong, *Waltzes for the Theatre* yields moments of genuine loveliness as at the end of one duet where the young girl, perched on the arms of her partner, swings her free leg as though dabbling in a cool spring. For us it was the keynote of the whole composition — one of delicacy, nervousness, and innocence — all typical of youth idealized.

Atty van den Berg's *In Memory of a Beloved Brother* employs a Bach score with unusual freedom — and to excellent purpose. The dance is set in four closely-knit sections entitled Dance with the brother, Realization of his departure, Struggle and death, Lament and affirmation. But somehow, it doesn't march steadily toward the climax and resolution. And the fault seems to lie in the second part.

The work begins with a loving dance between the brother, poignantly portrayed by Lucas Hoving, and the four doting sisters. After the brother disappears, the sisters become bogged down in an orgy of grief completely out of key with the stoic vein of the rest of the piece, and in no sense a preparation for the admirably conceived third part. Here the solo figure of the brother struggles heroically against imprisonment and death while the fleeting sister-figures dart across singly and in pairs downstage forming a comet-like counterpoint to the brother's almost stationary contortions at center stage. The whole is brought to a close with a calmer, more formal lament.

Describing Talley Beatty's *Southern Landscape* (1865) is a little like talking about a thunderstorm. But of one thing we are certain, without Mr. Beatty dancing the leading role, it would have been a thunderstorm without the lightning. Beatty is an exciting, inventive, intuitive, virtuoisic dancer. His group choreography is a literal extension of his own highly personal style (and mighty hard on the five dancers who worked with him).

But just as Mr. Beatty's style is wild, undisciplined, and pixy-like, so is his choreography. Set to folk tunes and original music arranged and composed by Elie Seigmeister, *Southern Landscape* is full of revolt and struggle and bitterness. It is over-long and diffuse. It contains much that is merely stagey and spectacular (like the persistent use of splits and Mr. Beatty's tour de force solo on and around a precariously perched bench) and it contains much that is sincere and shows real talent and theatrical sense. For instance the strange group section set in square dance form and accompanied by fiercely throbbing single beats on the drum. As the rhythm became more and more frenzied, the

"Were there shadows by the doorway?" so says the prologue to "Heritage", the brilliantly conceived and executed composition of Miss Jean Houloose. Below, opposite page: Herbert Ross, as the sinister Ancestor, stands, a menacing shadow, in the doorway of the ancestral home.

Right: Trudy Goth, dancing the hostess' very best friend, strikes an ecstatically imperative attitude at the cocktail party in Ruth Harris' ". . . To Meet the Author".

Alex Siodmak

Alex Siodmak

Left: Edythe Uden, Lavinia Walliams and Daniel Lloyd, taken in Talley Beatty's "Southern Landscape, 1865".

movement became almost horrible in its intensity and took on the grim aspect of a dance of death — all in square dance form.

Once Mr. Beatty learns discipline and economy of material, we should have a choreographer to be reckoned with — and if not, he is still an exceedingly beautiful dancer.

There was something a little passé, a little decadent, about Ruth Harris's comedy, *To Meet the Author*, with original music by Anita Leonard. Perhaps it was the costumes, which reminded us of the late unlamented Jazz Age at its ugliest. Perhaps it was the approach to humor — so Teutonic in its lack of subtlety.

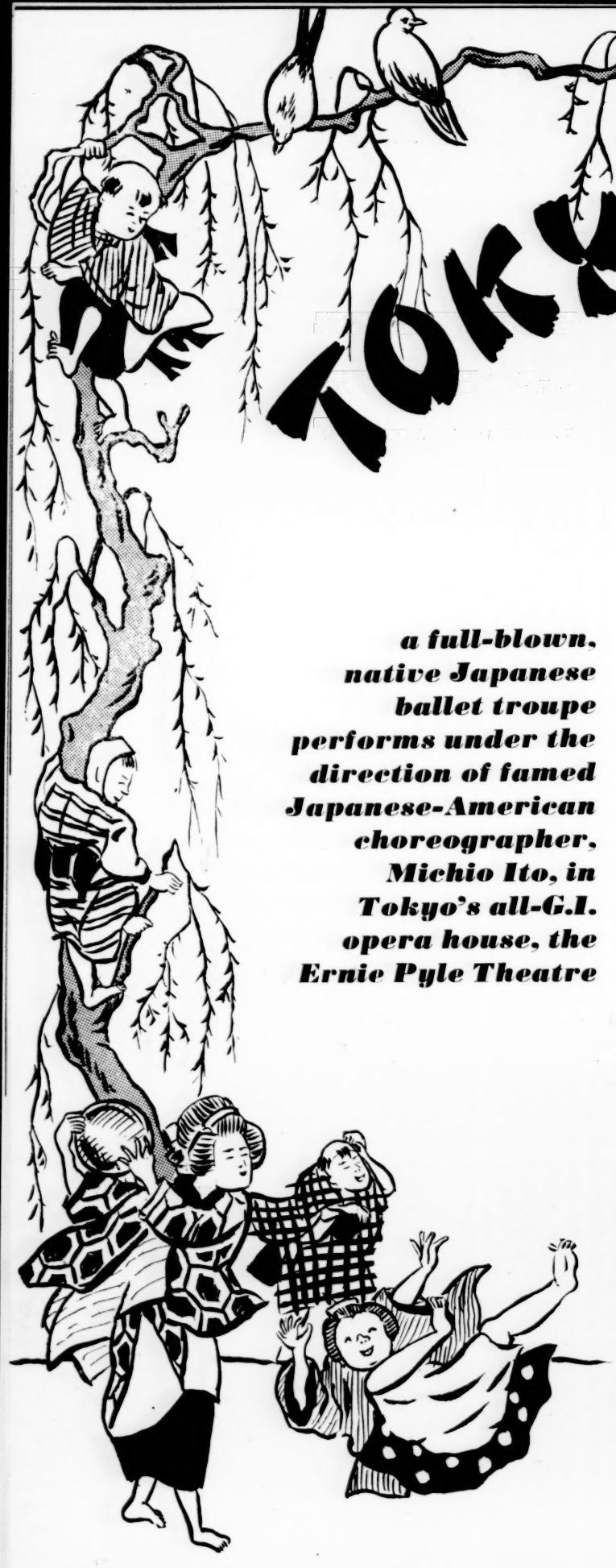
Miss Harris has used kinetic pantomime, rather than pure dance, to satirize a literary tea with its collection of stock characters — the butler, the hostess, her best friend, a very young lady, the spinsters, the glamour girl, the ladies, the Chaplin-like author, and a lady reporter. The action consists of much rushing around, a feminine fight, a series of piano solos by the child, and a long semi-slapstick solo by the author amusingly danced in typical loose-jointed comedian fashion by George Hall.

No lightness of touch — no real depth of insight highlighted the characterizations. Instead, ridicule replaced humor and made this reviewer, for one, feel rather uncomfortable.

The Workshop can be proud to have sponsored Jean Houloose's *Heritage* (formerly titled *The Shadow of a Doorway*). Here is finished theatre magnificently inventive in every detail. On seeing it for a second time we were more conscious than before of the same subtle fusion of time and place, an event that sometimes occurs in sensitive British novels. Even the costumes designed and executed by Harriett and Jean Houloose cleverly combined the dramatic drapings of the Renaissance and the sparseness of today.

As the sister of many centuries ago Miss Houloose gave a taut and spirited performance in her struggle against the evil power of her sinister brother performed with Scarpia-like elegance by Herbert Ross. The almost equality of the struggle between the two strong natures made their dual downfall all the more plausible. Roy Tobias as the lover who could not save the girl from her pre-ordained fate acquitted himself simply and convincingly.

Ruth Harte and Lucas Aco as the sister and brother descendants of the original pair were provided with beautifully intense movement in their unsuccessful struggle against heredity. The skillful contrasting of Miss Harte's darting and frantic young attempts to escape from the Terrible Thing closing in on her; the steady drive of Fate as expressed in the formalistic movements of the chorus; and the sharply etched gestures of the two ancestors; indicate Miss Houloose to be a dance composer of considerable skill, for the effect was always strong — the intent clear.



TOKYO SPECIAL

a full-blown, native Japanese ballet troupe performs under the direction of famed Japanese-American choreographer, Michio Ito, in Tokyo's all-G.I. opera house, the Ernie Pyle Theatre

A JAPANESE BALLET theatre in Tokyo fostered by Special Services Division of the U. S. Army — this project takes pictorial form on these pages.

So many Americans have forgotten, or try not to remember that there are still many thousands of American men in an army of occupation in the far corners of the world, places like Tokyo, were the U. S. Army engages in theatrical production, with intent of entertaining and instructing its men in uniform. This has been made feasible by the efforts of army personnel and Japanese artists who have collaborated to staff the Ernie Pyle Theatre in Tokyo with a native company of dancers headed by the celebrated Japanese dancer and choreographer, Michio Ito. Productions lavish enough to hold their own with similar productions on an equal scale in this country have been subsidized by the Army.

Not only G. I. Joe, but the company members, too, reap a reward from the Army's wholesome plan, since it affords a means of earning a living to a group of artists who in the post-war economy of a country ruined by war, needs must

U. S. ARMY PLAYS IMPRESARIO IN TOKYO

find subsistence indeed precarious.

Foremost among these artists, Michio Ito, is teacher, ballet master, producer and choreographer in the Ernie Pyle Theatre-Army set-up. Mr. Ito, who spent 30 years in the United States, has traveled and danced far and wide, and has been applauded by such individuals as the composer Debussy, and the poet William Butler Yeats.

Accompanying photographs reveal that Mr. Ito is composing ballets which are not limited to subjects familiar to its American audience, which has probably seen stage and screen spectacles a la Radio City Music Hall or M. G. M. on the subject of Cuban conga, rhumba, drum dances, etc. in its time at home. Mr. Ito's special gift to the Army audience is the ballet on Japanese classic forms. Some of these productions may veer away from the classic Noh drama to a sharp extent but their content is still native enough to merit the recognition of an audience outside the Ernie Pyle Theatre. Audiences at the Army-subsidized theatre have been uniformly receptive, especially to native dances, some of which are seen on this page.

Characters out of the classic Noh dramas, and modern Japanese life are among themes used by choreorapher Michio Ito, as the basis for the revues produced for G. I. audiences at the Ernie Pyle Theatre. Photographs reproduced on these pages are of revues titled "Festival" and "Jungle Drums".

Hein Heckroth's sombre Castilian landscape looks down on Angelo Andes and dancers in "Danses Espagnoles" arranged by Andes for the International Ballet.

SIEMPRE IBERIA

by W. G. RAFFÉ

being the story of Angelo Andes, new dancer from the fertile source which has produced from antiquity down to today's noon those marvels which are Spain's alone

SPANISH DANCE has the oldest tradition of all European dances. From Cadiz the invading Romans, 2,000 years ago, took dancing girls back to Italy. In Spain, the several Iberian traditions have not yet become united into a full national art. The country divided by several mountainous ranges, retains several equally distinct modes of intensive culture. Thus the Basque dancers of the North Pyrenean lands are distinct from the Andalusian dancers of the warmer south. The Galician lands retain another style; while the Gypsies of Seville and Cordova still continue to maintain the Flamenco traditions, preventing fusion into modern culture.

Hence it is with pleasure that the lover of the real Spain perceives in Angelo Andes a dancer whose art is fully characteristic of the most virile Iberian traditions. He has devoted several years to careful study of the principal dance traditions of the Peninsula; and his musical sensitiveness, his certain yet subtle rhythm, no less than his care to use authentic costume, offer the connoisseur of the art of dance an unusual satisfaction.

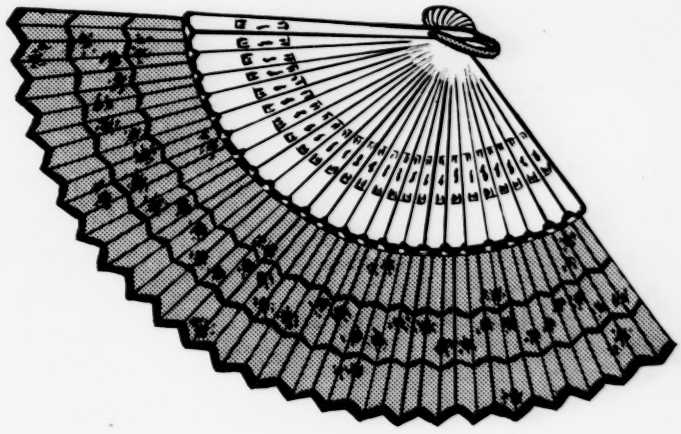
Angelo Andes is an artist of Spanish blood, though he was born abroad in the Engadine, during a period when his father was engaged there on an engineering contract. Indeed, the youthful Angelo was himself indentured to electrical engineering; and took his degree before he turned seriously to the Dance. When he was twenty, he saw the Trudi Schoop Company in Zurich; and he was so much fascinated that he resolved himself to become a dancer. He proceeded very deliberately to take lessons. Trudi had a dance school; and there he went during two years of his spare time, studying dance and music, with mime and stage acting. With this good start, the young man next went to Essen. Here the Folkwangschule gave him tuition and opportunity, after a period in Cologne.

Next Andes joined the Kurt Jooss company, came to England in 1935, and made his professional debut with them at the Gaiety Theatre in London. For two years he toured with the Company, taking various parts in the 14 ballets as opportunity occurred. In 1937 Andes was offered and accepted the post of chief dancer in the Stadt Oper Haus in Zurich. Here he danced in such works as *Don Juan*.

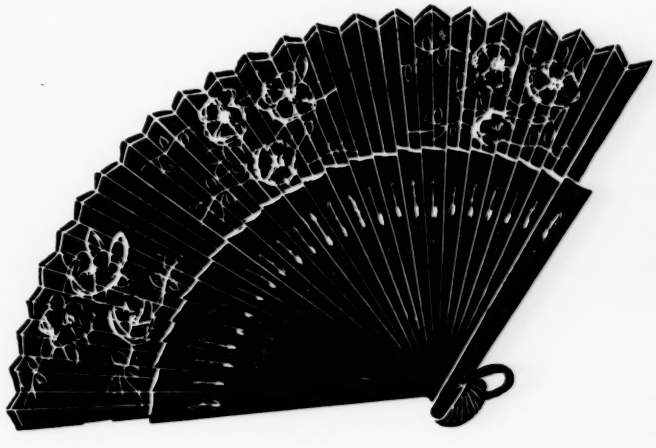
At this time, a fine native teacher of Spanish Dance was working in that pleasant city, which naturally attracted Andes. Speedily he found that his innate instincts for rhythm found most expression in the Spanish idioms — which was only to be expected. Senorita Lolita Sander taught also in Milan, in the authentic Spanish traditions. Andes was to dance himself in Spain solely later on, but his first appearance in Spanish Dance was made at a *Concour* in Zurich. The favorable reception decided him. But the opportunity was just then absent, so he rejoined the Jooss Company, then in England, in the fateful summer of 1939. The Autumn tour was filled amid difficulties. Most of the Company then went to the USA to fill contracts. But the tour was much changed; and was carried out in co-operative mode for two years, through the Americas. Andes was now filling some of the principal roles regularly. He took every opportunity to study the Colonial Spanish dance idiom as it is known in South America; and also in Mexico; finally to carly finish up in New York in 1942.

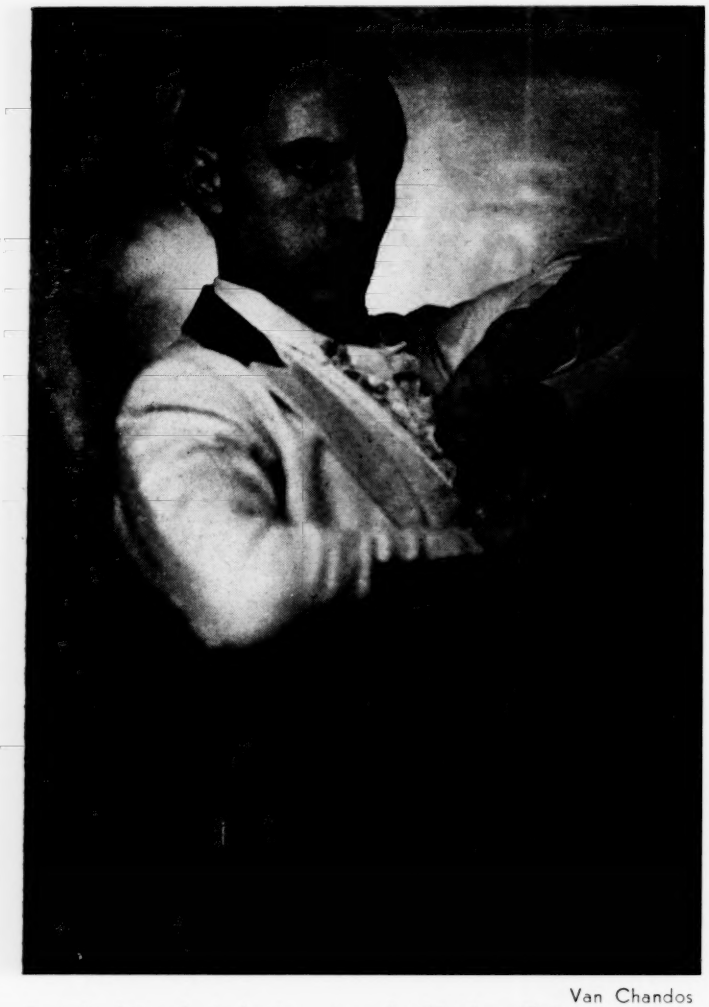
From a company dancing in the 44th Street Theatre, he had an offer from Col. De Basil — who has an eye for talent — and Andes joined De Basil Russian Ballet Company, accompanying them on the whole of their South American Tour in 1942. Then he left for England, sailing from Buenos Aires in convoy, in a trip that lasted three months.

Andes now had an equipment, in addition to his Spanish Dance, that ranged from academic ballet to the modern forms used by K. Jooss; fortified with practical stage experience in a hundred or two of theatres. All the time his native interest in Classical Spanish Dance has filled the centre of his thoughts. He joined the Jooss Company immediately on his arrival in Liverpool; and after the tour he then joined



Impression of Andes and Carmona in provincial dance—by Thurston.





Van Chandos

Portrait of Angelo Andes in costume for "Fandanguillo".

Consuelo Carmona dressed as peasant lace-vendor from the township of Toledo, in province of Castile, dances thus in "Lagarteranas".

the newly formed International Ballet Company (Inglesby) to give a special *Scena* of Spanish Dances. These dances — in which he was always the principal male dancer, awakened the more discerning critics of Britain to realize the virile power of expressive Spanish Dance. We had seen the feminine grace of Argentina, and the later star, Argentinita — both of whom are now lost to us — but until Angelo Andes visited London, we had not seen here any corresponding brilliance among the male dancers of Spain. Andes has played parts in the ordinary classical ballets as well — he took such parts as "Malvolio" in the ballet based on *Twelfth Night* by Mona Inglesby; but it was his Spanish Dance that gave these audiences the authentic touch of Spain, in a mode that is quite different from current Franco-Russian styles.

In 1945, Andes met his present partner, Consuelo Carmona, herself a dancer of considerable ability in the authentic Iberian traditions; she was born in Sevilla. Matching their art, they have found it possible to work very harmoniously together; and they made a joint tour of England. Next they joined another ballet company for which they provided two sequences of Spanish Dances in the midst of short ballets in the more familiar academic vein; and during 1946 the partners made yet another tour, meeting with highly favorable receptions.

Senorita Consuelo Carmona, who remains as the partner of Angelo Andes, has had teachers who ranged from the Gypsies of Seville to the great Argentina herself, who thought highly of her budding talent. She has done much work in Britain, covering a wide range — from films and cabaret to music-hall and ballet-theater. She has appeared at the Palladium, Holborn Empire, the Coliseum, and the Empire, etc; while many leading painters, fascinated alike by her charm and her gorgeous authentic Spanish costumes besought her to sit for them. From the venerable George Clausen to Russell Flint or Laura Knight, artists have portrayed Carmona on canvas.

The Spanish Dances given by this inimitable pair cover a wide range, from Flamenco and Jota to Sevillana and Basque dances. Their ability with castanets is marked and their united rhythm carries the subtly varying speed of the dance movement against the music; while their vivid portrayals of Spanish character need no extensive program notes to elucidate.

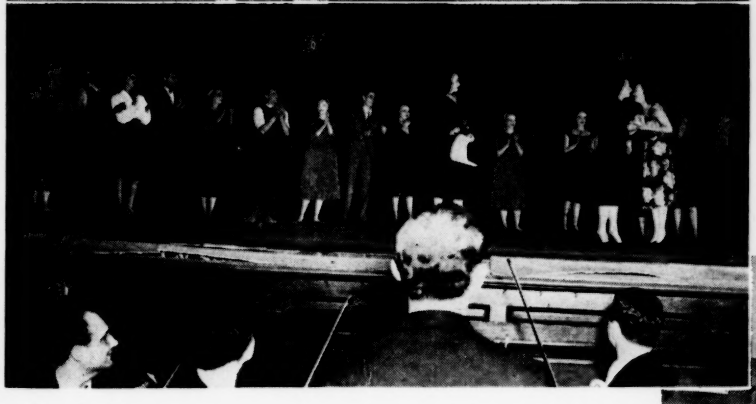
The credo held by Angelo Andes, concerning his own work, may briefly be expressed. He maintains that the Art of Dance is firstly and principally for artistic expression, not as a spectacular exhibition only. His dances must convey a meaning, belonging to his country, beyond any personal aim at "expressing personality". Paradoxically enough, he succeeds brilliantly in expressing his own strong personality far more by not making any especial attempt to do more than express the dance itself, with its rhythm and movement, in its own essential character. He is most essentially a masculine dancer.

His every movement, slight or broad, is filled with precise and delicate power, but without formless brutality or meaningless mime. Angelo Andes is without question the most brilliant exponent of Spanish Dance at present appearing on the European stage.

JUST PEOPLE

Walter E. Owen

Ana Merida, who was guest artist with Katherine Dunham and her company during their season at the Bellas Artes in Mexico City, stands arm in arm with Katherine Dunham, Fernando Gonzales and Oscar Wiegand at party in Mexico City given Miss Dunham.



At left: Ruth Ann Koesun, Lucia Chase, Nora Kaye and Antony Tudor backstage after presentation of scroll and gift to Miss Chase by Ballet Theatre on final night of New York season. During presentation on stage, Miss Chase accepts gift and congratulatory kiss from Miss Kaye, while the company applauds.

Below: Alicia Alonso (with sheaf of roses) takes leave of her tumultuous fans backstage on final night of New York season. Note the fervent clasped hands, the glazed, adoring eyes of the aficionados; also in picture, note the left eye of Mr. Alonso, barely visible in right background under "No Admittance."

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HAWAII TODAY

by PAULA NELSON

HAWAII of today can best be understood and appreciated if one has learned something of the heritage of this land. Some present day Hawaiians are making a very definite effort to record the life of their ancestors, and are presenting many aspects of this ancient culture. Courses in the Hawaiian language are now being given at the University of Hawaii and at the Y. W. C. A. Ancient music and dance are a part of every cultural Hawaiian program.

Two dance events of the current month carried out this pattern. The first one was a celebration in honor of the late Prince Kuhio's birthday, given by the Hawaiian Civic Club. He was greatly beloved by the Hawaiian people for his progressive beliefs as well as for his intense desire to keep Hawaiian culture alive. The performance consisted of both modern and ancient hulas.

From the response of the audience, one may judge that the ancient hulas as, by far, the more popular. Mrs. Rosalie Montgomery, director of the dance group, did a very fine piece of work with the three young dancers. She teaches not only the dance form but also the chants or "olis" of each dance. One of the girls in her group is the youngest chanter of the Islands. The dancers were beautifully trained and they performed with a real feeling of reverence and appreciation for what they were doing. Their sustained movement dances were

Samoan dancers at the Luau at the University of Hawaii.

Photo: Courtesy of "Paradise of the Pacific" Magazine

Photo: Lloyd's Photo Service

Puanani Aiu, Kekaulani Correa, and Napua Wong, trained by Lokalia Montgomery, did ancient dances at the Hawaiian Civic Club celebration.

very exciting indeed and left the observer with the feeling that he had just attended an ancient ceremonial.

The second dance event of significance was presented at the Queen Emma Museum in honor of the birthday of the Queen who was a very intelligent woman, a friend of Queen Victoria, and a p rson who was very influential in bringing to Europe a knowledge of the Island people.

The Museum is maintained to pr serve objects of interest relating to Hawaiian living, during her lifetime.

The program had a perfect setting on the lawn of the Museum. The grounds were lighted with tall burning torches reminisc nt of gatherings of days gone by. The small platform erected for the dances was decorat d with beautiful Island foliage.

The program dealt with three p riods in Hawaiian life, to wit, the "Period of Isolation", "Yesterdays of Hawaii Nei", and "Modern Hawaii". The first period demonstrated th chants, dances and costumes of Ancient Hawaii. The second period showed the influences of the outside world on Hawaiian life. It illustrated particularly the influ nce of the missionaries and continental Europe.

Miss Winona Beamer, a teacher of hula in Honolulu, did a very beautiful social dance, one that was performed in the fashionabl salons and at the Court in the days of Queen Emma. This dance form "Hula Kui Molokai" is comparable to the Virginia Reel. The modern period was represented by the dance of Blossom Alama. This dancer's body movement and hand expr ssions were so beautifully synchronized that her performance was a delight to watch.

These two dance vents were outstanding for planning, performance and their accent upon the past of Hawaii, with its contributions to the present and the future. However, ther are many other dance performances being presented and planned by clubs and community groups throughout the Islands. While all are not equally important, nevertheless, the aggregat picture shows a vital growing interest in the cultural heritage and future of Hawaii.

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Reviewers' Stand (Severin)

continued from page 6

the others sprinted classically — and altogether aimlessly it seemed—around the stage. And in the midst of all the hub-bub, some droll stagehand standing in the wings crept out and popped a blinding flashlight bulb for no good reason I could see.

The actual change of seasons was accomplished more by Noguchi's constantly evolving decor in gray and black than by any choreography. To represent winter he hit on this ingenious "new" idea: falling snowflakes were projected by a lantern against a neutral backdrop, which magically assumed a rosy glow for spring and myriad opalescent shades for summer. Offhand I can't recall when I saw such devices first employed — at the age of five, perhaps. In addition, Noguchi's usual overloaded arsenal of gadgets, gimmicks, props, and symbols was conspicuously on hand once more to confuse, distract, and titillate us all. I think the most that can be said for his design is that it was distinctly more intriguing than the other phases of the work — what I could see of it. For, much of the time I had to strain my eyes to pierce the murk except when it was summer; perhaps the dark-to-light progression used to show the change of seasons would have turned out better had winter's grayness started on a higher key. The culprit, unfortunately, will have to go unnamed since lighting credits are never given in the program.

The evening's other new ballet was *Blackface*, which tried to recreate in ballet terms an old-time minstrel show. If memory serves aright, even Hollywood on occasion has done this sort of thing a good deal more successfully. Though amiable enough, Lew Christensen's strangely feeble, repetitious choreography still looked much more Russian than it ought, and the layer of minstrelsy he added was fairly weak-kneed. It had no point or real invention and carried the added burden of an unimaginative musical accompaniment composed by Carter Harman after Stephen Foster songs and an undistinguished backdrop designed by Robert Drew showing a Mississippi steamboat.

The society also gave *The Minotaur*,

Walter E. Owen

Pastora, Maclovia and Rozzino, versatile trio which recently appeared in concert with Carnegie "Pop" Concerts. The trio has dissolved and Rozzino is currently dancing with Rita Lupino, sister of movie star Ida Lupino.

which it first presented two months or so ago at the Central High School of Needle Trades. On the modern, spacious Ziegfeld stage Joan Junyer's superb set and costumes were even more impressive, while John Taras's choreography looked moderately improved, possibly because conductor Leon Barzin got his tempos right this time — with the result that Elliott Carter's music likewise seemed better than at first.

Speaking of tempos, it appears that Mr. Barzin does not understand too well that he is leader of a ballet orchestra, subordinate completely to the choreographer's and the dancer's needs. All too often, evidently he has conducted on the theory that he is directing an independent orchestral concert.

It also appears that John Taras simply hasn't reached maturity enough to move his dancers around a stage expertly, to carry a simple story forward with dramatic skill, or in a few words, to keep his audience continuously on edge. At one point toward the end, for instance, when the Greeks are making ready to sail from Crete, the music swings rhythmically along. Theseus twirls his shield lethargically — but nothing else whatever happens for a period of minutes. It makes you think they all have missed their cues. What puzzles me is how a choreographer who sits out front at numerous rehearsals can fail to spot such an embarrassing and static impasse, which almost every member of the audience surely felt at

once during only one performance.

I ought to add a few words of special praise for the performers of the evening — the entire ensemble, and in particular, Fred Danieli, Paul Godkin, Marc Beaudet, Betty Nichols, Talley Beatty, and Beatrice Tompkins, all of *Blackface*.

Since some of these remarks have necessarily been harsh, it should be emphasized again that Ballet Society is experimental, that it is performing a very worth-while function, and that considered as a whole the season's record shows moderate success. Besides, the artistic director Mr. Balanchine should be back from Paris soon. For next season, consequently, more food for the gods has been promised us — three new ballets by our George, I mean: *Orpheus* (with music by Stravinsky and decor by Tcheltchew), *The Triumph of Bacchus and Ariadne* (music by Ricti, decor by Cagli), and *Synfonie Concertante* (music by Mozart.)

* * *

Reviewer's Stand (Hering)

continued from page 6

partner, Veena has yet to complete her emotional range.

As scenic designer, however, she proves herself to be a talented and

thoroughly capable artist. Nothing was spared in color or fabric to produce a truly opulent effect.

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Much of the authentic atmosphere in this thoroughly engaging concert can be attributed to Wasantha Wana Singh and his nicely balanced Hindu Orchestra. For those of us who have been accustomed of late to recorded music at Hindu dance concerts, it was a real treat to watch the musicians with their picturesque strings and percussions and to hear the gentle, refined tones of their music.

PETER HAMILTON & Company, Studio Theatre, June 8

Peter Hamilton's concert with group rose like a happy planet on the tired post-season horizon—and a very youthful planet it was. Mr. Hamilton looks like the kid next door, but he dances with mature artistry. His company (Linda Laun, Felisa Condé, Betts Lee, and Joan Roessle) are inexperienced enough to be coltish, but they perform with seriousness and dedication. His accompanist, Ada Reif, caught the freshness and spirit of the occasion and supported the dancers with warmth and a thorough-going musical inventiveness.

In all, the dances, mood and setting were worked out with care and sensitivity. They seemed to sustain themselves almost despite the choreography, which was often merely spectacular or decorative. For example, the first number, a *Dance for Five*, progressed pleasantly from lyrical to wistful to riotously abandoned. All through, the emotional line and raison d'être for the dance were readily apparent, but the choreography with its decorative turns and stylized hand gestures proved rather thin fare, considering its length.

Mr. Hamilton treads upon much more solid ground in his solos and, mirabile dictu for a young dancer, kept them brief and to the point. His waif-like charm stood him in good stead in *Joe Kitchener* (*Boy Criminal*) a taut little amalgam of pantomime, speech, and dance. One of the elements that contributed to the strength of *Joe Kitchener* was a freedom from extraneous movement — a real attempt to make every gesture contribute insight into a hateful but pathetic little soul.

Many young dancers have a somewhat misguided notion that art and humor don't mix. By humor we do not mean strained antics that draw gentle titters from only the most sympathetic, but rather, the kind of dancing that

makes tears roll down people's faces—makes them take time off from the applauding to catch their breath. We had Charles Weidman's pantomime choreography, Peter Hamilton's characterization, and Shostakovich's music to thank for just such an experience. The dance, titled rather enigmatically *Box Plastique* (we'd like to call it *Screwball with Box*) is a mad brew of Steig, and Virgil Partsch, and Steinberg, flavored with a paper lily, a pair of sneakers, a derby hat, and a dancing box . . . all enlivened by a saucy looking urchin named Peter Hamilton.

Silent Snow, Secret Snow is based upon Conrad Aiken's story of an adolescent boy slowly going mad — with the obsession that it is snowing. While the verbal content narrated by Jack Ferris tends at times to dominate, the dance, set in five short scenes, has the wistful faraway quality of adolescence at its most poignant. Mr. Hamilton succeeded in capturing a sense of tragedy softened and purified by the ever-present feeling of snow. It made us think strangely of the wartime pictures of sprawling corpses rendered almost lovely by protecting blankets of fallen snow.

But there was nothing gentle about the rip-roarin', rootin'-tootin' rowdy portrait of two-gun *Jesse James*. Robustly narrated, or rather boomed, by Robert Herget in a huge voice with full regard for William Rose Benêt's rolling consonants and barrelly vowels, and bravura-leaped by Mr. Hamilton, *Jesse James* is a dancing Superman — and mighty good fun.

Los Chavalillos Sevillanos, the kids from Seville, Rosario and Antonio, whirl their dynamic way down South America way this summer and in the Fall go to Europe for concert appearances.

Peter A. Nyholm

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DATELINES

LONDON

Considerable surprise and disappointment has been expressed at the non-ratification of Ballet Theatre's long-talked about contract for a summer season at Covent Garden. Colonel de Basil's Original Ballet Russe has been signed instead and is to open at the Royal Opera early in July. Details of the company's personnel are not available but there is a possibility that Woizikowsky may come over from Poland to dance *Petrouchka*.

New York's loss has been London's gain in that the Ballets des Champs-Elysees, whose U.S. season never materialized, have now arrived in London for a six-week season. They opened at the Winter Garden Theatre on June 4 with two new ballets, the Cocteau-Petit *Le Jeunne Homme et la Mort* and a reconstruction of the famous Taglioni ballet, *La Sylphide*, while the programme concluded with their famous "Trade-mark" ballet, *Les Forains*.

Canadian Norman Thomson has left the Sadler's Wells Ballet to go into a new musical, *The Chinese Nightingale*, which is being produced by Jack Hulbert with dances arranged by Anthony Burke. David Paltenghi and Joan Sheldon also quit at the end of the long Covent Garden season on June 21.

The annual matinee of the R. A. D. Production Club (which is primarily intended to give aspiring choreographers a stage) this year brings a guest artist to London in the person of Tutte Lemkow, the well-known Norwegian male dancer. Since London as a rule does not attract individual dancers to give concert tours, as is common in the United States, it is hoped that the invitation of foreign dancers will become part of the R. A. D.'s regular activities.

* * *

PARIS

Janine Solane and her "Maitrise de Danse" (60 dancers) has presented a whole series of new programs at the Palais de Chaillot on Sunday afternoons this month.

There is no question that while her own dancing, though technically perfect, is somewhat monotonous, Janine Solange is a remarkable and imaginative group teacher, one of the most active and creative elements in the French dance world today.

The Antwerp Ballet, founded by

Valentine Belova when he returned to Belgium after a six years' stay in America, has just given its first Paris performance. Belova himself danced in "The Haffner Serenade" to Mozart music and in "Three to One" a modern burlesque ballet. An interesting four-scene ballet, "Earth and Men" to music by Denise Tolkowsky, had choirs spoken in Flemish.

Spadolini, back from the United States and enroute to South America, danced Ravel's "Bolero" for the 200th time at the Palais de Chaillot this month.

As much interest has been aroused by "Tall Chief", Balanchine's Indian wife, in her appearances at the Paris Opera, as by Balanchine's new "Serenade" to Tchaikowsky music which Christiane

Vaussard has created, and which has been well received by critics.

Six groups of French dancers are taking part in the Copenhagen dance competition, organized by Rolf de Mare, Director of the International Dance Archives, whose seat is in Paris. These groups are those of Leonie Mail, Lallement, both of the Opera, Lina Doni, Jean Weidt, Mila Cirul and Madika. In all, 32 groups from 12 countries are expected to compete in the third meeting of its kind to be held.

One hundred selected couples have just begun the International Ballroom Dancing Contest at the Moulin Rouge in Paris, coming from 10 countries including England and the U.S.A. The last of these contests was held at the London Coliseum in 1939. Chief interest centers around William Heath, long amateur champion, who is competing again despite his 68 years.

Lisette Jambel, wife of a French composer, is launching a new ballroom dance called "Clic", based on the poses taken by subjects in front of a camera as it clicks.

"The Club of real Madmen" gave a charity gala atop the Eiffel Tower and for the first time the famous steel monument saw the French can-can danced around its platform.

The well-known mime and dancer Tony Gregory, at the very moment when he was dancing "The Dance of Death" in a charity gala this month, was stricken with a heart attack and died immediately.

The Monte Carlo Ballet has created in Monaco a new two-act ballet which has won lavish praise. "Nauteos" is a fairy-like presentation of a legend centering around the nymph Leucothea, danced by Yvette Chauvire, and the mortal Nauteos, danced by Algaroff. The theme is by Rene Dumesnil, the music by Jeanne Leleu, the decors by Nepokoitchisky and the choreography by Serge Lifar.

* * *

MONTREAL

Canada will not be officially represented at the International Youth Festival at Prague this summer, and the whole affair developed into a front page controversy. Various groups in principal cities had been formed to organize the scheme, and had obtained the names of leading personalities in dance, music and theatre circles. Provincial governments were to be approached for funds, but before matters reached even this stage with the Quebec legislature, the storm broke loose.

Political reasons were alleged to lurk in the background, with sinister intent. It was said that the festival was being used to put pressure on Unesco to have the central organization at Prague nominated as representative enough to occupy a position in Unesco's youth programs. It was flatly charged that the Prague organization was dominated by a political group. Refutations to these statements were not forthcoming with any degree of rapidity or completeness to prove effective, and the project was dropped like a hot potato with great speed by the local groups. A few individuals may wend their way to the festival, but the situation, as far as Canada is concerned, remains confused, to say the least.

* * *

Winnipeg Ballet has been maintaining its tours in the Dominion's midwest, and are adding works to their repertoire slowly but surely. They continue to look towards England for their traditions and inspiration, and were planing on attending the dance festival at Copenhagen this summer. Gweneth Lloyd and her company will go all out for the next season's Olympic Games, and expect to give performances in the British Isles. The Winnipeg symphony is to be revived, but it is interesting to note that the ballet group was more persistent, as it kept alive during the war years, and increased its scope. It is one case apparently where the community considered the ballet more important than the symphony.

* * *

MEXICO CITY

Katherine Dunham and her show are still the biggest dance news in Mexico. Brought here for a three week engagement, the show has been so popular that it was held over. Now in its sixth week, with at least another week to go, it is still drawing good crowds, and cutting in somewhat on the Ballet Russe de Monte Carlo, which opened last week.

The first two weeks Miss Dunham seemed to be feeling out her audience with a varied show, but now she is

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giving us plenty of the authentic ritualistic dances, and pulling into the theatre for performance after performance, the very large group that is interested in the ethnological phase of her work, as well as those who go simply to see a bang-up good show.

Last week Miss Dunham's show moved over to Bellas Artes, where the stage is roomier, and made it the occasion for the world premiere of her new ballet, *La Valse*, of Maurice Ravel. She further won the heart of Mexico by presenting in the part of *"The Unreconciled"* a leading role in this ballet, our own Ana Mérida, premiere danseuse and co-director of our Local Ballet de Waldeen. Ana, who is the daughter of famous artist Carlos Mérida, gave an excellent performance. In a type of dancing so different from what she has been doing as to be almost a new medium, Ana has proved herself a dancer worth watching.

Celebrating a highly successful engagement, and the move to Bellas Artes, Miss Dunham entertained with a cocktail party at the Papillon Cocktail Lounge. The place was packed with local artists and newspaper people, who found Katherine as delightful a hostess as she is a performer. And Sam Pearce, Melvin Parks and Martin Holman, who are our ex-G.I. American Theatre, came in for congratulations.

The move to Bellas Artes was occasioned by the arrival of the Ballet Russe de Monte Carlo, for which Conciertos Daniel had engaged the Iris Theatre some weeks ago. That the Ballet must use the smaller and inadequate (for Ballet) stage of the Iris is due to behind-the-scene politics in our local cultural circles. A feud of some sort has been going on for a long time, and it has not reached the point where Conciertos Daniel's artists are not appearing in the big auditorium of Bellas Artes. Miss Dunham and her smaller company were quite happy in the Iris, where the stage is really too small for a full ballet company. However, Miss Dunham is acceptable to Bellas Artes, so there she is — and the Ballet de Monte Carlo is crowding the Iris stage. Anyway, John Pratt's handsome sets and costumes show up more at Bellas Artes.

Remembering the crowds that were nightly turned away from Bellas Artes when we had the Ballet Theatre here, many people worried about the smaller audience space at the Iris too. However, with the Dunham show sharing the crowd, the Iris has proved quite adequate. The Monte Carlo company is playing to good audiences and presenting good programs, although a bit on the short side. But there is not the excitement over this company that we had expected.

In the Dunham show all the dancers are so good, and Miss Dunham rotates their roles with such scrupulous fairness, it is difficult to pick the best. One starts naming them — Lenwood Morris,

Vanoye Aikens, Lucille Ellis — and finds that to be fair one must name them all. But in the Ballet Russe de Monte Carlo the dancers are competent but few outstanding. Frederic Franklin is most noteworthy of the men, and on the nights we have attended Patricia Wilde and Harriet Toby have received as great, if not greater ovations as Danilova. The company ends its three weeks engagement next week.

With all this plethora of dancers, and dashing back and forth between the Iris and Bellas Artes, we know there is famine ahead. Soon they will all be gone — the Ballet on with its tour, and Dunham to Havana — and there are no more dancers on our horizon.

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VIA THE GRAPEVINE

continued from page 5

Bonfiglio was born in Genoa, Italy. He is probably the only male dancer with such a long-term record at the Met. He worked in successful collaboration with the colorful Italian dancer ROSINA GALLI, who died ten years ago. Galli's ballet mistress-ship ended in 1935.

Bonfiglio is survived by his widow.

* * *

Now in a merrier vein, ding-dong and a hey nonny, nonny for bride MILADA

Archer's Studio

Edwina Seaver, of Monte Carlo Ballet Russe, disembarks near London, on her way to be tested for ballerina role in Michael Powell's forthcoming film, "Red Shoes". The candidacy for this prize role is still being debated.

MLADOVA and groom JAMES NEWILL (singer) who were married on May 9th. The couple met during their joint appearance in "Sadie Thompson".

* * *

Likewise a toast to DIANA ADAMS and HUGH LAING, who are honeymooning in Barbados, B. W. I., the birthplace of the groom. Nuptials were happy outcome of courtship of a year.

* * *

A jazz ballet by ARTHUR MAHONEY titled *Crosstown* leads off at Jacobs Pillow Dance Theatre on July 4th.

CHARLES WEIDMAN and his company are on the calendar for July 11 and 12; LA MERI and her company and GLADYS LAUBIN will appear on July 18 and 19. The July 25—26 program will be chiefly operatic.

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Both LIFE and LIBERTY this month gave the nod to youthful ballerinas, the former to ENRICA SOMA, formerly with Ballet Theatre, the latter to IRENE HAWTHORNE, Met soloist. Ricky, especially, has been favoured of the gods. Her da-Vinci like portrait appears on LIFE'S cover, together with accompanying story on the Soma family which is pictured as standing daily on its collective head (for exercise? *le sport?* religious rites?) Mr. Soma is the Tony of New York's celebrated Tonys.

Upon her return from Ballet Theatre's Havana season, Ricky flew to Hollywood to be screentested for the role of Olga in *Miracle of the Bells*. Jesse Lasky commented upon her "simplicity, sincerity and expressiveness" upon hearing her read the part of Olga in New York.

* * *

CLAUDE MARCHANT galvanized Carnegie "Pop" audiences on June 9th with two electric Calypso pieces, in a way audiences are seldom galvanized. He was supported by a qualified cast of four. Sharing program honors with Marchant, was JOSEPHINE PREMICE, Calypso singer. This was one of the really outstanding "Pop" concerts of the season.

FELICIA SOREL, having washed her hands of the unlucky "Louisiana Lady" ventures into the teaching field, and joins forces with HENRY LE TANG. She will teach ballet and modern work.

Miss Sorel is expected to do the choreography for the film "Haiti" to be produced this Fall by Alex Markey.

* * *

DORIS HUMPHREY is off to Green Mansion in Warrensburgh, N. Y. for the summer. She will teach and compose for modern group at camp.

* * *

PAUL DRAPER appears with JAMES CAGNEY in the Cagney-production of William Saroyan's "Time of Your Life". Cagney plays the part of Joe, the mystic-philosopher. What Draper plays is not yet revealed. Maybe he plays just Draper. That's plenty of role in any man's play.

* * *

Now comes summer and a better time to work at the *barre* there never was or will be. What? Alright, so we'll take a powder. Going to need all the strength we can muster this Fall to cope with the flood of new companies.

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BALLET THEATRE ON TOUR

continued from page 9

Barbara Fallis and Shirley Eckl are strong dancers and when cast well are very satisfying. No one ever has to worry whether some technically difficult bit will come off if it is Fallis or Eckl who have to do it. Anna Cheselka shows promise and is delightful in *Interplay* and in the rehearsal scene in *On Stage*. Paula Lloyd is developing well. She was noticeably lovely as one of the Lovers-in-Innocence in *Pillar of Fire*.

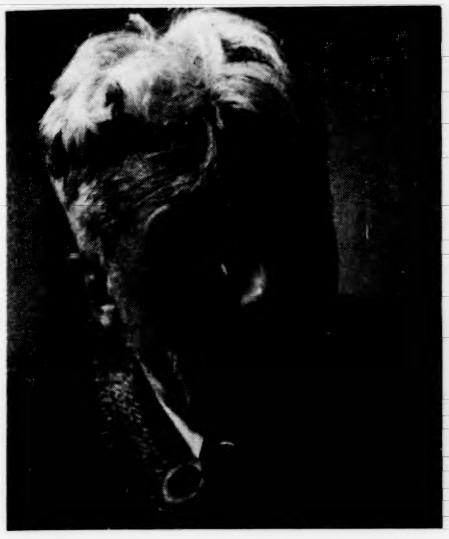
Patricia Barker's Aganippe in *Undertow* was outstanding. In fact *Undertow* is so well cast and rehearsed that every dancer in it deserves mention. Cynthia Risely has a refreshing radiance as well as sensational pirouettes. Ruth Ann Koesun has a childlike charm and delicacy.

The male contingent has its weak Willies, but there are also a number of mature dancers and some good material coming up. Associate Regisseur Dmitri Romanoff does not dance as much as in past years, but does a particularly good job of the moor in *Petrouchka* and as the Husband in *Tally-Ho*. Zachary Solov is one of the best technicians in the troupe. His solo in Fancy Free is danced with an understanding of humorous movement and in highly individual style.

Although his wife has made the name Alonso more famous, Fernando Alonso is no slouch as a dancer. Besides expected proficiency he has one of the most attractive personalities in ballet and an intelligent approach to each role. His Coachman in *Petrouchka*, his Faun in *Helen of Troy*, his Devil in *Three Virgins and a Devil* are all first rate.

It is good to see Donald Saddler back after some years in the army. He makes an excellent appearance as does Dick Beard, who may some day be a good dancer.

Musical conductors Max Goberman and Ben Steinberg gave the music department of Ballet Theatre the careful attention one expects of this company.



Popular president of the American Society of Teachers of Dancing, genial Philip S. Nutt.

The American Socicty of Teachers of Dancing is again holding its annual convention August 11th to 15th at the Hotel Astor, New York City.

This society has a unique history, as it is the oldest of its kind in America, it's original name having been "American Society of Professors of Dancing." At its beginnings in 1877 it was preponderantly masculine in membership. The organization has maintained a record of convention programs so complete that members have traveled many thousands of miles to participate. It has always sought to keep its membership small, more with the purpose of simplicity of organization than from a desire to be exclusive.

This year the society offers its members as part of its program an educational forum which has been an outstanding success in previous conventions. This, coupled with lectures by authorities in the dance field, further stamps the society as unique.

Philip S. Nutt, of Vineland, N. J., the genial President of the American Society, has been re-elected to office unanimously for the past twelve years. Mr. Nutt got his dance training with the foremost teachers of his day in this country, and has for many years conducted his own school in Vineland. Mr. Nutt is acknowledged to be an authority on the old-time American dances and was one time Professor of Dancing at the United States Military Academy at West Point upon the decease of Mr. R. W. Vizay of Milwaukee, who had been elected four times to the presidency of the American Society.

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Complete coverage of the dance field in reviews of the month.

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FESTIVAL IN QUEST

Perhaps you will remember the World Youth Conference in London, 1945? The War had spent itself and out of the rubble hope pushed its fair, green head. The Conference was chock-a-block with personages and organizations optimistically planning a world Youth Festival to bring the youth of the world together to share educational, cultural and reconstructive activities. The ideas was that the young, who are the future, must know and understand each other, if the world is to be purged of war. And what's wrong with that?

The government of Czechoslovakia thereupon was the first to open its doors to the planned festival, offering minimum cost housing and provisions to delegations from every country. It is turning over Prague this summer of 1947 to the youth of the world.

Cultural groups representing all the arts, music, sports, theatre, painting, films and dance of France, Sweden, Poland, Russia, Switzerland, Austria, Bulgaria, Italy, Denmark, England, the Balkan countries, and it is to be hoped, others, will convene in Prague.

The arts in the U.S.A. will send the prize-winning play, "All My Sons", four Juilliard competition prize-winners, winners of a nation-wide poetry and prose content sponsored by Thomas Mann, Louis Untermeyer and Mrs. Stephen Benet, also several documentary films, art exhibits and displays of youth activities.

SOMEHOW . . . AN ILL WIND

And where is American dance in all this bustle? Not anywhere in particular, apparently. Not because dance has no partisans, not for lack of talent, organization or desire, but from lack of plan, funds and principally, lack of time.

Some two months ago, just before the curtain went up on the Prague Festival, a movement got under way to send an American dance delegation to Prague.

The American Committee of the W.Y.F. sponsored a sub-committee composed of prominent American dancers, headed by an equally prominent critic and writer in the field of dance journalism.

At this point it would be futile to say what should have been done. Although very late in getting under way, the tireless efforts of the dance committee of the Festival have succeeded in raising funds sufficient to send ONE delegate. Somehow, along the line somewhere it became evident that a chill wind was blowing out of a certain section of the government. That this reaction is not limited to the states is evident from reading in this issue a similar report from DANCE's Canadian correspondent.

Why certain quarters presume that a political plot lurks in the plan for the meeting of world Youth is one of those confounding facts that is always knocking this non-political head for a loop.

Had the committee's plan been fruitful, a dance repertory group of some 10 fine young dancers would have been sent to display such works as Doris Humphrey's "The Shakers", Charles Weidman's "Atavisms", Sophie Maslow's "Folksay" and the popular Roxy Theatre productions of Lee Sherman. It was even hoped to send something as representative of American trends in ballet as the "Fancy Free" or "On Stage" productions of Ballet Theatre.

The net result of two months activities, however, remains: One modern dancer, Miss Billie Kirpich, will go to Prague as the sole representative of American dance, with an exhibit of the dance photographs of Gjon Mili, Barbara Morgan, Thomas Bouchard and Louis Melancon. She will participate in the activities, answer questions, and bring back a report on the dance activities of the other delegations. . . . .

Instead of uselessly lamenting this year's loss, had we not rather plan sufficiently ahead so that American dance, certainly in the forefront of dance anywhere in the world, may hold up its head at the next Festival?

H.D.

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